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Woman and the Fall of Man

I

When Milton's Adam ate the forbidden fruit, he created a number of problems for posterity; and not the least of these was the task of discovering what, exactly, caused his Fall. Several conflicting answers have been given. According to Dr. Tillyard, Adam fell through gregariousness.¹ According to M. Saurat, through a victory of passion over reason.² According to Mr. C. S. Lewis, through uxoriousness.³ According to Greenlaw, through "that irrational principle of the soul which operates through lust".⁴ And now Professor Waldoock, after reviewing and finding defective all previous explanations, decides that Adam fell through true love, "through love as human beings know it at its best".⁵ This decision involves some remarkable corollaries: that the archangel Raphael is "untruthful" in his conversation with Adam;⁶ that Adam, when confessing his Fall to the Son, misrepresents almost totally what has really occurred;⁷ that this misrepresentation is accepted by the Son, and thereafter becomes, "in a sense, the official view of the poem";⁷ that, at the moment when Adam accepts the apple from Eve, "the poem asks from us, at one and the same time, two incompatible responses";⁸ that, finally, this "strain at its centre", which "breaks" *Paradise Lost*,⁸ to all intents and purposes escaped Milton's notice.⁹ Where there is so much disagreement, there is warrant, perhaps, for one more attempt to throw light upon the problem; and where the "glaring inconsistencies"¹⁰ of the poem can lead to such bizarre conclusions, it is worth while trying to confirm whether or not these inconsistencies do indeed exist.

The causes of the Fall will presumably be found, if anywhere, in four key passages: the final conversation between Raphael and Adam before the Fall; the whole narration of the Fall itself; Adam's confession to the Son; and the Son's condemnation and sentence. Let us examine these passages in turn. Adam's first relevant speech is that in which he describes his feelings about Eve. "I perfectly understand," he says, "that she is inferior to me, both in her mind and in her inward faculties —"

¹ E. M. W. Tillyard, *Milton* (London, 1934), p. 262.

² Denis Saurat, *Milton, Man and Thinker* (London, 1944), p. 126.

³ C. S. Lewis, *A Preface to Paradise Lost* (London, 1942), p. 122.

⁴ Edwin Greenlaw, *Studies in Philology* (April, 1917), vol. xiv, p. 213.

⁵ A. J. A. Waldoock, *Paradise Lost and its Critics* (Cambridge, 1947), p. 52.

⁶ *Ibid.*, p. 43. ⁷ *Ibid.*, p. 50. ⁸ *Ibid.*, p. 56. ⁹ *Ibid.*, p. 51. ¹⁰ *Ibid.*, p. 51.

yet when I approach
 Her loveliness, so absolute she seems
 And in her self compleat, so well to know
 Her own, that what she wills to do or say
 Seems wisest, vertuous, discreetest, best;
 All higher knowledge in her presence falls
 Degraded, Wisdom in discourse with her
 Looses discount'nanc't, and like folly shewes;
 Authority and Reason on her waite,
 As one intended first, not after made
 Occasionally; and to consummate all,
 Greatness of mind and nobleness thir seat
 Build in her loveliest, and create an awe
 About her, as a guard Angelic plac't.
 (VIII, 546 - 559)

In other words: because of Eve's external beauty, because of her physical attractiveness, an illusion is created in Adam that she is, both morally and intellectually, his superior; that she possesses an inherent virtue transcending his own pedestrian moral code, and an inherent wisdom transcending his own mere rational faculty. There is, moreover, a slight but perceptible shift of attitude towards the end of Adam's speech. He begins by acknowledging the real situation, and describing, as a curious psychological phenomenon, the illusion to which he is subject; but as the thought of Eve takes a more vivid shape in his mind, the illusion gradually turns into an unquestioned belief. She really has, he says, (not *seems* to have) greatness of mind and nobleness, and these account for the awe which he feels in her presence. This is a symptom that the illusion is already becoming chronic. When it is completely so, it will follow that any and every action of Eve will have, for Adam, a mysterious rightness of its own, even though his own mere reason and morality may condemn it. Thus, after the Fall, he will be able to say with perfect sincerity:

And what she did, whatever in it self,
 Her doing seem'd to justify the deed. (X, 141-2)

At this point Raphael very properly contracts his brow. He urges Adam not to give in to this illusion, not to lose confidence in Wisdom, in his own rational faculty, "by attributing overmuch to things less excellent"; in the language of psychoanalysis, not to externalize his emotional impulses by projecting qualities upon an object which does not really possess them.

For what admir'st thou, what transports thee so,
 An outside? fair no doubt, and worthy well
 Thy cherishing, thy honouring, and thy love,
 Not thy subjection: weigh with her thy self;
 Then value: Oft times nothing profits more
 Than self-esteem, grounded on just and right
 Well manag'd; of that skill the more thou know'st,
 The more she will acknowledge thee her Head,
 And to realities yeild all her shows... (VIII, 567 - 75)

Raphael is trying to make Adam understand that his seemingly mystical intuition of the superiority of Eve's intellect and character is nothing more or less than a rationalization of his sexual instincts. As events will prove, she does *not* in fact possess greatness of mind and nobleness. Her wisdom is only a show, his is the reality. Raphael now explains away a part of Adam's mistake. Because he feels awe in the presence of Eve, Adam has inferred that there must be some awe-inspiring quality inherent in her, videlicet, greatness of mind and nobleness. Nothing of the kind, says Raphael: the awe-inspiring faculty is a purely superficial attribute — like her beauty, only skin-deep — designed to ensure that Adam comports himself becomingly:

Made so adorn for thy delight the more,
 So awful, that with honour thou maist love
 Thy mate, who sees when thou art seen least wise. (VIII, 577-8)

Raphael proceeds to discuss the true evaluation of sexual intercourse. In doing so, he is not wilfully missing the point of Adam's remarks: he is merely refusing to be diverted from the fundamental issue by Adam's lofty rationalizations. Raphael, as an angel, had more reason than any psychiatrist to trust his own diagnosis: "Cognoscunt Angeli cordium cogitationes in suis effectibus," wrote St. Thomas Aquinas. That is to say, in the paraphrase of Sir Herbert Grierson: "Angels may read our thoughts by subtler signs than our words and acts, or even those changes of countenance and pulsation which we note in each other, 'quanto subtilius huiusmodi immutationes occultas corporales perpendunt'".¹¹ Quite apart, therefore, from the general probabilities of the case, and from the significant fact that, a few minutes before, Adam was rhapsodizing about his first "Nuptial Bowre",¹² Raphael is peculiarly well equipped for detecting the real basis of Adam's propositions; and that, bluntly, is sex. Accordingly the archangel sets forth a broad-minded, but rigidly realistic doctrine of sexual intercourse: it is a process highly enjoyable, no doubt, but not to be taken too seriously; it is not a mysterious method of marrying minds, still less a supernatural revelation of qualities in the marriage partner which cannot be detected in the everyday light of reason. At all costs, Adam must retain faith in the superiority of his own rational faculty, and not succumb to the sexually generated pseudo-intuition that Eve's moral and intellectual faculties transcend his own.

But if the sense of touch whereby mankind
 Is propagated seem such dear delight
 Beyond all other, think the same voutsaf't
 To Cattel and each Beast; which would not be
 To them made common and divulg'd, if aught
 Therein enjoy'd were worthy to subdue
 The Soule of Man, or passion in him move. (VIII, 579-85)

¹¹ H. J. C. Grierson, *The Poems of John Donne* (London, 1912), ii. 34.

¹² *Paradise Lost*, VIII, 510.

The fundamental argument is analogous to that by which Raphael had disposed of Eve's awe-inspiring faculty. From his own feeling of awe, Adam had wrongly inferred some awe-deserving excellence in Eve: "No," says Raphael, "it is merely an *ad hoc* contrivance of the Creator." From his own enjoyment of sexual intercourse, comparable to that of no other sensation in his experience,¹³ Adam had wrongly inferred some similarly unique causative excellence in Eve: "No," says Raphael, "so far from being unparalleled, that enjoyment is shared by the whole animal world; and it presupposes nothing but the Creator's ingenuity in ensuring the propagation of every species."

Adam's reaction is wholly to be expected. "It's nothing whatever to do with sex," he retorts, his natural indignation toned down only by the fact that he is "half abash't".¹⁴ "I'm not interested in her physical appearance, nor in the mere process of copulation. All I care about is her beauty of character..."

Neither her outside formd so fair, nor aught
 In procreation common to all kindes
 (Though higher of the genial Bed by far,
 And with mysterious reverence I deem)
 So much delights me, as those graceful acts,
 Those thousand decencies that daily flow
 From all her words and actions, mixt with Love
 And sweet compliance, which declare unfeign'd
 Union of Mind, or in us both one Soule:
 Harmonie to behold in wedded pair
 More grateful then harmonious sound to the eare.
 Yet these subject not... (VIII, 596 - 607)

It may, perhaps, seem sacrilegious to apply to such a statement the crude test of common-sense; but suppose, for the sake of argument, that Eve's physical appearance had been identical with that of Duessa in Book I, Canto VIII, of *The Faerie Queene*,¹⁵ who can believe that Adam's attitude towards her graceful acts, her thousand decencies of word and action, would have been even approximately the same? Raphael, at least, did not believe it.¹⁶

Adam continues to react in the manner of one brought face to face with an unpalatable truth. He resents hearing his noblest sentiments attributed to ordinary sex; moreover, like almost all lovers, he resents the suggestion that *his* sort of sex is ordinary: his "genial Bed" is essentially a thing *sui generis*, in no way to be compared with the rude mating of animals. He

¹³ *Ibid.*, VIII, 528-33.

¹⁴ *Ibid.*, VIII, 595. Adam is in an equivalent position to that of an Army private, who is being told unpleasant home-truths by an R.A.M.C. psychiatrist, who is also a superior officer.

¹⁵ Stanzas xlvi-xlvihi.

¹⁶ Adam's last words, "Yet these subject not," reveal the same state of mind, and carry as much conviction, as the assurance of the chain-smoker: "I can give it up any time I want to."

is determined not to abandon his illusions; and so — he changes the subject:

Love not the heav'nly Spirits...? (VIII, 615)

The technique is familiar, as Macaulay might have said, to every schoolboy: when in a tight corner, make the master talk about himself. "He certainly scores off the surly angel," says M. Saurat,¹⁷ lapsing for an instant into the schoolboy's system of values; but what was pardonable levity, perhaps, in a critic, was a deadly error in the father of mankind. In that moment Adam virtually closed his mind to the advice which might yet have enabled him to regain the vision of reality, to lay the ghost of Eve's infallibility, and so prevent the Fall.

Nevertheless, before he goes,¹⁸ Raphael repeats that advice in the form of a warning:

Be strong, live happie, and love, but first of all
Him whom to love is to obey, and keep
His great command... (VIII, 633-5)

The double significance here should not be overlooked. Adam is not merely being told to love and obey God: he is also being told not to confuse obedience with his love for Eve — for obedience to her is the logical result of the belief, which has already almost overwhelmed him, that her wisdom and virtue is of a higher type than his own.

Now for the history of the Fall itself: a single word, I think, is of paramount importance here. When Eve eats the apple, —

Earth felt the wound, and Nature from her seat
Sighing through all her Works gave signs of woe,
That all was lost. (IX, 782-4)

All was lost: not only Eve, but the whole human race. Adam's act followed Eve's as a necessary consequence; so that, when he eats the apple, earth groans again, not for the commission of another mortal sin, one which might have been avoided, but for the "compleating of the mortal Sin original".¹⁹

What would have happened if instead of his "compliance bad" Adam had scolded or even chastised Eve and then interceded with God on her behalf, we are not told. The reason we are not told is that Milton does not know.²⁰

The notion is attractive; but the real reason why we are not told what would have happened in such a case, is that the case itself is impossible.

¹⁷ D. Saurat, *op. cit.*, p. 142.

¹⁸ Convinced readers of Mr Empson's *Seven Types of Ambiguity* (London, 1930, revised ed., 1947) may see a double meaning in Raphael's words, "But I can now no more." (VIII, 630): (a) "I can't stay here talking to you any longer," and (b) "I can't do any more to cure you of your delusion."

¹⁹ IX, 1003.

²⁰ C. S. Lewis, *op. cit.*, p. 123.

At that point, Adam had no choice: he could act no otherwise than he did. For he had already succumbed to the illusion that Eve was a fountain of transcendent wisdom and morality; and whatever she did, however much his own mere reason and conscience might condemn it, was justified by a higher law, by the fact that she had chosen to do it. He had already made, subconsciously, the decision of Dr. Faustus:

This word "damnation" terrifies not him,
For he confounds hell in Elysium;
His ghost be with the old philosophers.²¹

Just as Faustus substituted, for religious authority, the Renaissance creed of knowledge *über alles*, as a basis for his ethics, and recklessly braved the consequences; so Adam had substituted, for divine authority and the dictates of his own reason, the authority and seemingly supra-rational wisdom of Eve — and was ready to brave the consequences no less recklessly. "What's good enough for the old philosophers," said Faustus, "is good enough for me." And observe that he said it *before* the nominal occasion of his "Fall", the signing of the deed of gift. "What's good enough for Eve, is good enough for me," Adam had said implicitly to himself, *before* she appeared carrying the apple.

If this had not been clear enough already, it would surely become so, in the light of Adam's reactions to this crisis. When Eve has told her story,²² Adam does not reflect. He bewails her act (with all the emphasis on its disastrous consequences, not its ethical nature), wonders how on earth it can have come about, then announces immediately what he sees as the automatic effect of it:

And mee with thee hath ruind, for with thee
Certain my resolution is to Die. (IX, 906-7)

"My resolution is..." He is reporting, as it were, from his inner council a routine decision based on his general policy: "Whatever Eve thinks fit to do, 'whatever in itself',²³ has a mysterious rightness about it, which transcends the dictates of reason, and the commandments of God."²⁴

Accordingly, Adam eats the apple, the episode of "foul concupiscence" follows, and in the sad lucidity of mind which accompanies the reaction, he begins to realize the nature of his mistake:

²¹ Christopher Marlowe, *The Tragical History of Dr. Faustus*, Scene III, 62-4.

²² It may be objected that Adam has ample time to reflect during the course of Eve's long speech; but we are explicitly told in lines 888-95 that from the moment of hearing her "fatal Trespass" until the moment when he began his internal soliloquy, he was in a state of suspended animation — "amaz'd, Astonied stood and blank."

²³ X, 141.

²⁴ Another Empsonian ambiguity may be suspected in IX, 926: "But past who can recall, or don undoe?" Not only is Eve's act irrevocable, but also Adam's previous decision that where she goes, he goes, and what she does is good enough for him.

and perhaps

I also err'd in overmuch admiring
 What seem'd in thee so perfect, that I thought
 No evil durst attempt thee, but I rue
 That error now, which is become my crime... (IX, 1178-81)

He had thought that, somehow, she knew best.

The terms of Adam's subsequent confession are doubtless coloured to a certain extent by the malice which any man feels towards the woman over whom he has made a fool of himself; nevertheless he states quite accurately the essence of his error:

This Woman whom thou mad'st to be my help,
 And gav'st me as thy perfect gift, so good,
 So fit, so acceptable, so Divine,
 That from her hand I could suspect no ill,
 And what she did, whatever in it self,
 Her doing seem'd to justify the deed;
 Shee gave me of the Tree... (X, 137-43)

Adam arranges the facts in his confession, naturally enough, in such a way as to minimize his own guilt; but knowing the futility of concealing the facts from an omniscient Being, he gives them quite correctly. He realizes, and admits, that he fell through just that delusion from which Raphael had tried in vain to wean him: the delusion that Eve's transcendent beauty presupposed a like transcendent Wisdom and Virtue, which he himself, as possessing an inferior mental apparatus, should take as his guide. Notice particularly Adam's word, "Divine", which sums up the whole thing: he had in effect set up Eve as a sort of household god.

The Son, whose powers of reading the human heart were, in Scholastic theology, overwhelmingly superior to those of an archangel,²⁵ rightly accepts Adam's account as accurate, and seizes immediately upon its key word:

Was shee thy God, that her thou didst obey
 Before his voice, or was shee made thy guide,
 Superior, or but equal, that to her
 Thou did'st resign thy Manhood, and the Place
 Wherein God set thee above her made of thee,
 And for thee, whose perfection far excell'd
 Hers in all real dignitie: Adorn'd
 She was indeed, and lovely to attract
 Thy Love, not thy Subjection, and her Gifts
 Were such as under Government well seem'd,
 Unseemly to beare rule, which was thy part
 And person, had'st thou known thyself aright. (X, 145-56)

Here we have the brief epitome of all the fundamental antitheses which we have traced in the previous passages, the antitheses between reality

²⁵ H. J. C. Grierson, *op. cit.*, ii. 34. "Cognoscunt angeli cordium cogitationes in suis effectibus: ut autem in se ipsis sunt, Deo tantum sunt naturaliter cognitae." (St. Thomas Aquinas).

and show, between reasonable love and unreasonable subjection, between Adam's genuine and Eve's apparent superiority, between what Adam ought to have believed and done, and what he actually believed and did. It is possible, in fact, to find an interpretation of the Fall which does not make Raphael stupid and dishonest, Adam noble and innocent, yet quixotically self-incriminating, and the Son of God ignorant of the basic facts.

Is there any word, then, by which to replace "gregariousness", "uxoriousness", "lust", and "love", as the root cause of Adam's Fall? The right word, I suggest, is "idolatry".²⁶ That is, the sin of setting up a false god, of projecting qualities and excellencies, generated from one's own emotional impulses, upon objects in which such qualities and excellences are not, and never could be, inherent; and then worshipping those objects.²⁷ From Milton's viewpoint it is primarily, perhaps, a theological sin — almost the worst of all sins in theology, that for which, in 1673, he excluded Catholicism from toleration.²⁸ Viewed in this light, it was quite heinous enough to deserve the heavy penalty which followed; for what can be more at variance with right religion, than to set up, worship, and obey a false god, instead of the true?

For those, however, who like to search beneath a theological value for a "real" value applicable to human life in general, Adam's idolatry has an equally profound significance. For he made the fundamental error of falling so far into love as to renounce his own independent judgement and insight — or, which is the same thing, to lose confidence in them. Thus, when the crisis arrived, he had no true liberty of deliberation and action, but was already betrayed to the wrong course.²⁹ This error, though it may not always lead to disaster, is always potentially disastrous; and it is such a common and characteristic failing that it may well deserve the distinction of being blamed for the Fall of Man.³⁰ Moreover, it has a far wider application than to the relations between the sexes. Whatever Hitler does, is right; whatever the Communist Party does, is right; my country, right or wrong; — all these are variations on that basic theme of idolatry. And of such variations, in our time, the consequences have been all too clear.³¹

²⁶ The word has probably been used before in this connection; but not, I believe, with precisely this significance.

²⁷ Cf. Sigmund Freud, *Totem and Taboo* ("Pelican", 1938), p. 106, where belief in the existence of demons is explained as originating in a projection of hostile feeling towards the dead.

²⁸ Milton, *Prose Works*, Bohn ed., ii. 514.

²⁹ In ordinary life, of course, it may not always be the wrong course: it depends on the woman; but it happened to be Milton's view that women can always be relied upon to know worst.

³⁰ Paraphrased in religious terms, it is the tendency against which Protestants in particular, and the general temper of the 17th Century, were fundamentally in reaction: the abandonment of faith in the private "inner light", and blind submission to some "authority".

³¹ It should be noticed that Milton himself studiously avoided this error in his political career: even when Cromwell was most his hero, Milton was still prompt to criticize his failings.

II

Of all the subjects for gossip in English literary biography, Milton's first marriage is one of the most notorious. It has long been a delight to scholars — partly, perhaps, because it provides that tincture of quasi-fiction which the general public likes to find in criticism; partly because, the operations of Milton's mind being in some respects unusually transparent, it facilitates the tracing of cross-references between the poet's work and life. Consequently, when approaching the theme of the Fall in *Paradise Lost*, it has become customary to make some such statement as the following:

Adam has been carried away, against his reason, by his passion for Eve:

Against his better knowledge, not deceived,
But fondly overcome with female charm.

But with this 'female charm', we come to a group of ideas which played a capital part in Milton's thought, because they came to him from the most painful experience of his own life.³²

— with a footnote referring back to one or other of the conflicting accounts of Milton's first marriage. Gradually, I suspect, a certain assumption has gathered strength, and has influenced several interpretations of the Fall: the assumption that the great majority of Milton's notions regarding women expressed in *Paradise Lost* are based upon his experiences with Mary Powell; and, as a corollary, that his treatment of the Fall is intended to exemplify, firstly, his poor opinion of women (based on his disgust with his first wife), and secondly, his poor opinion of men in love (based on his disgust with his own foolish behaviour). On the face of it, this seems reasonable enough — even if the analogy between the garrulous, plausible controversialist, Eve, and that image of earth and phlegm, Mary Powell, may seem a little obscure. But if this assumption and its corollary are correct, how can the above account of Adam's "idolatry" be correct also? Milton may have been trapped by love into a hasty marriage, but there is no evidence that love ever gave him any undue respect for his first wife's intellect or morals. M. Saurat credits him with a very different attitude:

His high opinion of himself, his pride in his strength and intellect, naturally made him believe that he would master and elevate his wife.³³

Again, if Adam was brought to disaster by an internal, psychological servitude to Eve, his situation admits of no comparison with Milton's, who was shackled to Mary Powell by external ties only, by the state of the law on marriage: he seems to have suffered from no involuntary continuance of his fatal passion. In a word, if Adam fell through idolatry, through a form of excessive humility, his case and Milton's are completely at variance; for Milton's besetting sin was certainly not humility. It appears, then, that

³² D. Saurat, *op. cit.*, p. 126.

³³ *Ibid.*, p. 47.

this idolatrous attitude towards a woman, which I claim to have caused Adam's Fall, cannot be traced to any original in Milton's personal experience; and where else, it may be asked, can he have found his material?

Such a question is perhaps superfluous, unless we are to deny the poet's creative imagination: his power of making something out of nothing, or out of a mixture of diverse ingredients. To attempt an answer may, however, be enlightening. The treatment of the Fall in *Paradise Lost* seems to protest, by implication, against a certain attitude to women; and the problem is to discover where, if not in his own experience, Milton might have encountered such an attitude. The difficulty will be not so much to find what we are looking for, as to identify it when found. It may be wise, therefore, to adopt a police technique, and to begin by making a list of the quarry's external characteristics, its fingerprints, birthmarks, mannerisms — that is to say, the verbal tricks, the stock metaphors and turns of thought with which the attitude is associated in *Paradise Lost*. These are to be extracted not only from the passages with which I dealt in Section I, but also, I suggest, from the speeches which Satan addresses to Eve. The grounds for drawing on this latter source may not be clear at first; but I think they will be acknowledged, on consideration, as valid by all except the extreme "Satanists". *Qua* Satan, Satan is always in the wrong; when, therefore, his remarks to Eve imply a certain attitude towards her, as a woman, that attitude is automatically wrong; and, if there is any logical coherence in the poem, that wrong attitude is the same as the one which causes the Fall.

What, then, are the chief marks of identification? A tendency to praise Woman by the use of enormous hyperbole, and in particular by deification:

Thee all things living gaze on, all things thine
By gift, and thy Celestial Beautie adore
With ravishment beheld, there best beheld
Where universally admir'd: but here...
Who sees thee? and what is one? who shouldst be seen
A Goddess among Gods, ador'd and serv'd
By Angels numberless, thy daily Train.

(IX, 539 - 42, 546 - 8)

A tendency to address Woman in a series of specious pseudo-logical arguments, embellished with paradoxes and ingenious conceits:

God therefore cannot hurt ye, and be just;
Not just, not God; not feard then, nor obeid:
Your feare it self of Death removes the feare. (IX, 700-2)

Wonder not, sovrان Mistress, if perhaps
Thou canst, who art sole Wonder, much less arm
Thy looks, the Heav'n of mildness, with disdain,
Displeas'd that I approach thee thus, and gaze
Insatiate, I thus single, nor have feard
Thy awful brow, more awful thus retir'd.

(IX, 532 - 7)

A tendency to idealize sexual intercourse, and to endue it with a spiritual and mystical significance; as already shown in Adam's conversation with Raphael. To conclude with two minor conceptual mannerisms: a tendency to confuse the reality of life and death with the metaphorical "life" and "death" which lovers experience in propinquity and separation:

if Death
Consort with thee, Death is to mee as Life. (IX, 953-4)

Finally, a tendency to strike out paradoxes from the metaphor that lovers merge into a single personality:

Our State cannot be severd, we are one,
One Flesh; to loose thee were to loose my self.
(IX, 958-9)

It is not difficult to conjecture where such marks of identification, and where the attitude which underlies them, might have been encountered by Milton. The answer is: in the Metaphysical love poetry fashionable in the early 17th Century. The deification of women was there almost a habit:³⁴ Donne's *The Dreame* provides a typical example. Praise by enormous hyperbole was equally characteristic; as in Donne's *The Sunne Rising*, where there is a risk that the beauty of his mistress's eyes will blind the sun. The trick of spurious ratiocination³⁵ and the use of ingenious conceits are earmarks of Metaphysical love poetry too well-known to need illustration. Donne's *The Extasie* is a famous case where sexual intercourse is idealized as the only channel through which "pure lovers soules" can merge:

So must pure lovers soules descend
T'affections, and to faculties,
Which sense may reach and apprehend,
Else a great Prince in prison lies,
To'our bodies turne wee then, that so
Weake men on love reveal'd may looke;
Loves mysteries in soules doe grow,
But yet the body is his booke. (65-72)

The Expiration plays gracefully with the notion of the lover's "death" by separation; and *Song* ("Sweetest love, I do not goe,") makes similar play with the unification of lovers' personalities:

When thou sigh'st, thou sigh'st not winde,
But sigh'st my soule away...
It cannot bee

³⁴ H. J. C. Grierson, *op. cit.*, ii. 34. "To deify the object of your love was a common topic of love-poetry; Donne does so with all the subtleties of scholastic theology at his finger-ends."

³⁵ H. J. C. Grierson, *Metaphysical Lyrics and Poems* (Oxford, 1921), p. xxxiv. "... the strain of passionate paradoxical reasoning ... is perhaps a more intimate characteristic (sc. of Donne's poetry) than even the far-fetched, fantastic comparisons."

That thou lov'st mee, as thou say'st,
 If in thine my life thou waste,
 Thou art the best of mee. (25 - 26, 29 - 32)

I suggest, then, that Milton's treatment of the Fall reflects three, not two, protests in connection with women: his disapproval of women (as typified by Mary Powell), his disapproval of the behaviour of men in love (as typified by his own behaviour in contracting his first marriage), and his disapproval of a fashionable attitude to women, not his own, but vocally expressed in the Metaphysical love poetry of his time. That any poet's views on the relations between the sexes should be coloured by contemporary love poetry, is natural enough. That Milton's view of such poetry was one of contempt, is shown by the well-known passage in *The Reason of Church Government* where he speaks of the poetry "which flows at waste from the pen of some vulgar amourist".³⁶ That he paid considerable attention to Metaphysical poetry, seems to follow from the thoroughness with which he reviewed, as Dr. Tillyard has shown,³⁷ all the potentialities of contemporary literature; and symptoms of this attention are to be found, of course, in the style of the earlier poems. But he was temperamentally antagonistic to Donne, "the only metaphysical poet early enough in date and of sufficient stature to be likely to attract his attention";³⁸ and the precise word used to epitomize the antagonism will vary, according to the critic's poetical allegiance: one party will say that Milton had not enough sense of humour to appreciate the Metaphysical manner — the other party, that he had values too profound, too little flippancy, to think adequate the Metaphysical view of life. In either case, it is not surprising that, when a Metaphysical conceit appears in his greatest poem, it is put in the mouth of Satan:

Wonder not, sovran Mistress, if perhaps
 Thou canst, who art sole Wonder...

III

I hope that I have now made out a reasonably plausible case for my main hypothesis: that Adam fell through idolatry; and that the prototype of his attitude towards Eve was found by Milton in the Metaphysical love poetry of his age. I should like to conclude by commenting more directly upon a few of Professor Waldock's remarks about the Fall.

How the disobedience came about, what was behind it, was not (I would suggest again) a concern of nearly such grave import to Milton as the inquiries into this problem, from Greenlaw down, would lead one to think. The proof would seem to be, first: that it is extremely difficult to find a satisfactory formula for the fall of Eve; and second: that it is utterly impossible to find a formula that will do for her fall and for the fall of Adam as well.³⁹

³⁶ Milton, *Prose Works*, Bohn ed., ii. 481.

³⁷ E. M. W. Tillyard, *The Miltonic Setting* (London, 1938), p. 168 et seq.

³⁸ E. M. W. Tillyard, *Milton* (London, 1934), p. 358.

³⁹ A. J. A. Waldock, *op. cit.*, p. 41.

Can we really believe that Milton, who devoted such prolonged thought to the creation of his "elaborate song to generations",⁴⁰ gave such scant attention to the exact causation of its central, critical episode? From Milton's viewpoint, as well as from our own, was it not of prime importance to discover and make plain why the incredible thing happened; why, in a position of such boundless responsibility, the First Man should have wantonly defied the Commandment, which could so easily have been kept? However, my real concern is with Professor Waldock's "proof". It is utterly impossible to find a formula that will do for the fall of Eve and for the fall of Adam as well — for a very simple reason: there is only one fall in the case, and that is the fall of Adam. Eve is incapable of "falling", because she is not a wholly responsible agent. She is merely an incalculable force for evil, nominally under Adam's control, and Adam is responsible for whatever harm she may do.⁴¹ The most unmistakable indication of this is the fact that Eve receives no final advice or warning from Raphael before the crisis. Because of her inferior mental equipment, she is not expected to make sound moral decisions: it is Adam's business to make them for her. To ask, therefore, why Eve succumbed to the Devil's temptations, is like asking why the snake in *The Speckled Band* killed the murderer's victims. The answer in both cases is the same. Eve and the snake both acted as they did, because it was their nature to do so. It is natural for a snake to bite, and it is natural (in Milton's view) for a woman to come to the wrong decision; but the important thing is to discover why the murderer let the snake into the next bedroom, and why Adam allowed Eve to go off alone. We have seen what the answer is to the latter question — Adam's idolatry: "Eve knew best".

It may be objected: if Eve was not responsible for her actions, why did the Son condemn and sentence her?⁴² A difficult question — but not nearly so difficult as another: why did the Son condemn and sentence the wholly innocent serpent?⁴³ The explanation is probably complex, and not unconnected with the fact that at this part of the story, where every reader knew the Genesis version by heart, no divergence was possible from Holy Scripture.

Raphael now falls a victim to Professor Waldock's disapproval:

Raphael's is an unpleasant speech; more than that, it is an untruthful one... Raphael's technique, that is to say, is to ignore everything in what Adam has just said that is at all inconvenient for his own particular purpose. Having suppressed all that, he then takes what is left of Adam's speech and replies to it.⁴⁴

⁴⁰ Milton, *Prose Works*, Bohn ed., iii. 72.

⁴¹ If Adam had taken Raphael's advice, and overcome his fatal delusion about Eve, he would not, of course, have allowed her to meet Satan's temptations alone. The fact that Eve is not a responsible agent does not exempt her from being blamed for her actions: it only means that her motivations are not an integral part of the theory of the Fall.

⁴² X, 193-6.

⁴³ X, 174-81.

⁴⁴ A. J. A. Waldock, *op. cit.*, pp. 43, 44.

The context is the conversation between Raphael and Adam, already analysed in Section I. Raphael's defence must be, of course, that he replied to everything that was fundamental in Adam's speech, i.e. the description of his delusion about Eve, and its sexual basis; and ignored everything that was adventitious, i.e. Adam's lofty rationalizations.

The next point of interest is Professor Waldock's interpretation of the lines:

She gave him of that fair enticing Fruit
With liberal hand: he scrupl'd not to eat
Against his better knowledge, not deceav'd
But fondly overcome with Femal charm. (IX, 996-9)

The last line puzzled Dr. Tillyard, as "curiously inconsistent with what went before. Adam had made up his mind before Eve exercised her charms on him: her caresses were superfluous."⁴⁵ Professor Waldock goes a stage further:

'Fondly overcome with Femal charm' is simply Milton's comment on the recent course of events: events the true nature of which he has just been demonstrating to us. And between a comment and a demonstration (though in the critical interpretation of *Paradise Lost* it has been nearly the rule, I suppose, to accord them equal rights) there can never be real question, surely, which has the higher validity. 'Femal charm' is merely Milton's way of inciting us to take a certain view of a matter that he has already presented with a quite different emphasis and to a quite different effect.⁴⁶

If the inconsistency is there, Professor Waldock has certainly found an ingenious way of explaining it; but is it there? I would suggest that the third and fourth lines of the quotation (998-9) agree exactly with the "true nature of the events". "He scrupled not to eat Against his better knowledge, not deceav'd" — that is, realizing perfectly clearly that he was doing something contrary to the commandment of God, and to the dictates of his own knowledge and understanding; something, moreover, which would infallibly end in death. "But fondly overcome with Femal charm" — but having allowed himself to be deluded by Eve's physical attractions into a fond belief (i.e. a foolish belief, because common sense and Raphael had warned him against it) that Eve possessed a higher type of Wisdom and Virtue, transcending his own; that however wrong she seemed to be, she was, somehow, right; that whatever she did, "whatever in it self", her doing justified the deed; that whatever was good enough for her, even if it was to be death, was good enough for him.⁴⁷ Eve's caresses at this point are indeed superfluous: "Femal charm" refers, not to them, but to the previous influence of her physical attractions, which had brought about Adam's idolatrous state of mind. The "comment", in fact, which Professor

⁴⁵ E. M. W. Tillyard, *Milton* (London, 1934), p. 263.

⁴⁶ A. J. A. Waldock, *op. cit.*, p. 49.

⁴⁷ "Better knowledge", I think, means: (a) Adam knew better than to do such a thing, and (b) his knowledge, wisdom, and understanding were better than Eve's, although the reverse was what he believed at the time.

Waldock rejects as an interference with the "demonstration", is an integral part of the narrative: without it the demonstration would have been incomplete.

Now for the confession scene:

Adam is his own worst possible advocate. His testimony is unfair to himself and to Eve and amounts to a nearly total misrepresentation of what really occurred. He is silent about the extremely honourable motives that prompted him, and he puts Eve in a much worse light than is necessary by declaring that from her hand he could 'suspect no ill' — a flat lie, which at once lays additional discredit on her and deprives his own conduct of the nobility it possessed. Altogether, it is a miserable, hang-dog performance. It may be said that we are meant to see in this mean-spirited exhibition one of the earliest results of the Fall itself. But it is interesting to note that the Son accepts the account, takes Adam at his word, so that the version becomes from now on, in a sense, the official view of the poem.⁴⁸

As we have seen, so far from misrepresenting what has occurred, Adam describes, with his new insight, the very essence of his error. It is not "a flat lie" when he says that from Eve's hand he could suspect no ill: it is a concise expression of the attitude which caused his Fall, the misguided faith that Eve possessed a superior type of wisdom and virtue to his own, and somehow knew best, even when she seemed to be most dangerously in the wrong. And surely the fact that the Son accepts Adam's account should at least make us hesitate to believe that it is "a nearly total misrepresentation": could Milton really have been so careless as to let his Divine Judge show ignorance of the previously related facts? In a case of this kind, I suggest, the error can be attributed more safely to the reader than to the poet.⁴⁹

Finally there is the crucial problem which is the centre of Professor Waldock's thesis: the fact that, at the moment when Adam says that he will follow Eve's example, even at the risk of death, every reader's heart "warms with sympathy",⁵⁰ and yet every reader is meant to disapprove.

It is not true, I think, to say (as is sometimes said) that we are here concerned with what is a normal thing after all in literature, the typical tragic conflict. The case seems very different. The conflict here is in us: it is we who are pulled in two ways, who are denied the full-hearted response that a great tragic theme allows and compels.⁵¹

If we push analysis to the limit we find, I think, that it comes to this: the poem asks from us, at one and the same time, two incompatible responses. It requires us, not

⁴⁸ A. J. A. Waldock, *op. cit.*, p. 50.

⁴⁹ I cannot find any evidence of Adam's "extremely honourable motives" in either of the relevant speeches (896-916 or 921-59). There is nothing altruistic in his argument: it is merely, "I cannot bear to be separated from you; I am irrevocably attached to you" (like a dog on the end of a leash) "and where you go, I must go too."

It is important to notice the terms in which the Son pronounces sentence on Adam:

Because thou hast heark'nd to the voice of thy Wife,

And eaten of the Tree ... (X, 198-9)

The first sin was idolatry: the second, consequent, sin was disobedience.

⁵⁰ E. M. W. Tillyard, *Milton* (London, 1934), p. 262.

⁵¹ A. J. A. Waldock, *op. cit.*, p. 55.

tentatively, not half-heartedly (for there can be no place really for half-heartedness here) but with the full weight of our minds to believe that Adam did right, and simultaneously requires us with the full weight of our minds to believe that he did wrong... There is no way out. *Paradise Lost* cannot take the strain at its centre, it breaks there, the theme is too much for it.⁵²

The first answer to this should be, I think, that when it is realized that Adam's choice was made some time ago, and that he is now reacting almost automatically, the edge of the antithesis is not quite so sharp. But that a conflict exists, it would be folly to deny. Must we then agree that the poem is wrecked by these Symplegades, this clash between opposing impulses?

One point, I suggest, must be made quite clear at the outset: whether or not a reconciliation of opposing impulses is achieved in this case, the attempt at such a reconciliation is perfectly sound and legitimate in literature. It is surely a false distinction which Professor Waldock makes between the tragic conflict outside ourselves, and this conflict inside: the opposing forces in Hamlet's soul must be felt by sympathy in the soul of every member of the audience, if the tragedy is to have its full effect. If we agree with the literary theory of Dr. I. A. Richards, we might even argue that a clash of opposed impulses, such as Professor Waldock finds in *Paradise Lost*, is at the very root of the highest poetry. In distinguishing between a higher and a lesser type of poetry, Dr. Richards writes:

A poem of the first group (i.e. the lower type) is built out of sets of impulses which run parallel, which have the same direction. In a poem of the second group the most obvious feature is the extraordinary heterogeneity of the distinguishable impulses. But they are more than heterogeneous, they are opposed. They are such that in ordinary, non-poetic, non-imaginative experience, one or other set would be suppressed to give as it might appear freer development to the others.⁵³

The equilibrium of opposed impulses, which we suspect to be the ground-plan of the most valuable aesthetic responses, brings into play far more of our personality than is possible in experiences of a more defined emotion.⁵⁴

According to this theory, then, the fact that we "are pulled in two ways" need in no way deny us "a full-hearted response": quite the contrary.

Those, however, who find "psychological" critical theory distasteful may, I believe, come to a precisely similar conclusion upon the point at issue, by a different kind of approach. All they need do is try to imagine what would happen if, in identifying himself by sympathy with Adam, the reader did *not* feel inside himself a strong, almost overwhelming impulse to do what Adam did. What sort of significance, poetical, ethical, or religious, would remain? We should be left with a wholly nonsensical myth, in which the first human being, entrusted with the fate of all succeeding generations, with reason, interest, and the commandment of his Creator

⁵² *Ibid.*, p. 56.

⁵³ I. A. Richards, *Principles of Literary Criticism* (London, 1930), p. 250.

⁵⁴ *Ibid.*, p. 251.

all pulling one way, and *no strong feeling* pulling the other, yet by some inexplicable perversity took the one and only wrong step which it was in his power to take. Common sense would reject such a story outright, together with any poem in which it might be embodied. The simple truth, I suggest, is this: *Paradise Lost* is a major poem precisely because it deals powerfully with a fundamental fact of human existence — that is *not easy* to do the right thing.

Here, however, I am merely expressing a personal opinion based on a personal reaction. It is within the scope of criticism proper to discuss whether conflicts of this kind are legitimate in literature: it is outside its scope to decide whether the conflict is resolved in any particular case, whether the "equilibrium of opposed impulses" is in fact set up. That depends on the individual reader. But I should like to conclude on a question of historical probability, and comment on Professor Waldock's implication that Milton himself was imperfectly aware that any such conflict was taking place.

If Milton, in imagining it (i.e. the myth of the Fall) intensely and writing it large, succeeded only (as in a sense surely he did) in reaching a result the exact opposite of what he had intended: if the net effect of all his labour is to justify man's ways against God's ways: well, that was one of the risks, inherent in the venture, that he did not see.⁵⁵

The customary criticism of Milton is that he was too conscious an artist; and it is difficult, even on general grounds, to imagine his being unconscious of the fundamental nature of the problem with which his poem dealt. But there is a specific piece of evidence, quoted in another connection by Professor Waldock himself, which to my mind makes such a theory untenable.⁵⁶ The second book of *The Faerie Queene* ends with a ravishing description of a "Bowre of Blis", in which the average reader would gladly spend several cantos; and all his natural feelings violently revolt when he comes upon this stanza:

But all those pleasant bowres, and Pallace brave,
Guyon broke downe with rigour pittlesse;
Ne ought their goodly workmanship might save
Them from the tempest of his wrathfulnesse,
But that their blisse he turn'd to balefulnesse.
Their groves he feld; their gardins did deface;
Their arbers spoyle; their Cabinets suppress;
Their banket houses burne; their buildings race;
And, of the fayrest late, now made the fowlest place.⁵⁷

There is a conflict of opposed impulses in the reader, exactly similar in kind to that which is produced by the crucial passage in *Paradise Lost*; and, in a famous passage, Milton put his finger on the heart of the matter:

⁵⁵ A. J. A. Waldock, *op. cit.*, pp. 56-7.

⁵⁶ *Ibid.*, p. 4.

⁵⁷ *F. Q.*, Book II, Canto XII, Stanza lxxxiii.

That virtue therefore which is but a youngling in the contemplation of evil, and knows not the utmost that vice promises to her followers, and rejects it, is but a blank virtue, not a pure; her whiteness is but an excremental whiteness; which was the reason why our sage and serious poet Spenser, (whom I dare be known to think a better teacher than Scotus or Aquinas,) describing true temperance under the person of Guion, brings him in with his palmer through the cave of Mammon, and the bower of earthly bliss, that he might see and know, and yet abstain.⁵⁸

Is it credible that, after showing himself so sensitive to the precise nature and purpose of the conflict in Spenser's poem, Milton should not have been acting deliberately, and with full understanding of the issues, when he placed a similar conflict at the centre of his own?

London, Sept. 1947.

PAUL TURNER.

Notes and News

The Etymology of Point-Blank

With regard to the etymology of this expression NED remarks:

It has been conjectured that *point-blank* represents a F. **point-blanc* meaning *white point* or *white spot* on the target, but no such use is found in Fr., or any Romanic language. The phrase appears exclusively of English origin and use; and there is no evidence that in English the 'blank' or 'white' was ever called the *point blank*. The probability therefore is that *blank* is here the *sb.* (Blank *sb.* 2), and *point* the *vb.* (Point *v.*¹ 12), referring to the pointing of the arrow or gun at the 'blank' or 'white'; *point-blank* being a combination of the same class as *break-neck*, *cut-throat*, *save-all*, *stop-gap*, etc. It may have started as an *adj.*, in *point-blank shot*, *distance*, *reach*, *range*, i.e. that in which one *points* or aims at the *blank* or *white spot*.

This statement calls for correction. First of all the expression does not offer a good parallel to terms like *break-neck*, etc. One may break one's neck, but one points *at* the blank. Secondly, though there is no such term as **point-blanc* in French, there was an expression *de pointe en blanc* in the 16th century. Unfortunately Littré only mentions it s.v. *But* (1,442): 'La locution *de but en blanc* . . a été autrefois *de pointe en blanc*.' It is also mentioned by Godefroy, *Complément*, tome VIII, 328a, s.v. *Blanc*, subsequently confirmed by Huguet¹ I, 594, s.v. *Blanc* (1925). The two first-mentioned volumes date from 1889 and 1893 respectively, and are prior to vol. VII of NED (1909), but the articles must have escaped Dr Murray's notice.

⁵⁸ Milton, *Prose Works*, Bohn ed., ii. 68.

¹ Huguet, *Dictionnaire de la Langue française du 16e siècle*.

The phrase occurs three times in *Les Mémoires de Martin du Bellay*, and we shall quote them from the edition by Michaud et Poujoulat, who have 'adopté le texte publié en 1569 (*in-folio*) par René Du Bellay'. (Notice, p. 98.)

De sorte que dudit bastion on tiroit de pointe en blanc à coups d'arquebuse dedans le passage. P. 462b (Littré's ref. M. du Bellay, 469), describing events in 1537.

Monseigneur le Dauphin à toutes forces vouloit marcher luymesmes et hazarder sa personne pour y donner ordre; mais il ne fut conseillé de ce faire, attendu que le jour estoit venu, et que la ville à coups de canon qui battoient de pointe en blanc, de hault en bas, empeschoit qu'on ne se pouvoit rallier ensemble. P. 551 ab (Godefroy VIII, 328: Mart. du Bellay, *Mém.* X, fo 339 ro., éd. 1572) (events of the year 1545).

Or n'y avoit-il, entre la basse Boulongne et le fort, que la grève, de sorte qu'on tiroit de l'un en l'autre de pointe en blanc d'une coulevrine, et quand la mer est retirée, on n'y est pas en l'eau jusques au gros de la jambe. P. 563a (Littré id. 616). (Godefroy id.: X, 349 ro) (events of the year 1546).

Littré, commenting on the two examples quoted by him (as usual without any guidance as to what edition he used), says: 'Evidemment, dans ces passages, *de pointe en blanc* veut dire sans obstacle qui fût interposé et qui gênât le tir, c'est-à-dire à toute portée', and adds the following note s.v. But 6:

Point où l'on vise. Tirer de but en blanc, terme d'artillerie, tirer sur un blanc placé à la distance où le boulet, qui décrit une courbe, revient couper la ligne de mire prolongée. Ici but est pris dans le sens qu'il a dans plusieurs jeux, c'est-à-dire qu'il désigne l'endroit où le canon est placé. Autrefois, tirer de but en blanc, tirer à toute portée.

Le canon des arquebuses butières peut porter de but en blanc mille pas ou environ.

Gaïa, *Traité des armes*, dans Richelet.

Fig. inconsiderément, sans précaution.

De but en blanc leur parler d'une affaire, Ce serait être maladroit, La Font. *Joc.*, Mol., etc.

La locution *de but en blanc* est difficile à expliquer; elle a été autrefois *de pointe en blanc*. Le sens paraît donc être de la *pointe* de l'arme, c'est-à-dire de l'endroit où l'on pointe la pièce, ou du *but* où l'on est placé (Furrière écrit *de butte en blanc*), jusqu'à un espace en blanc, à un espace où aucun but n'est déterminé, c'est-à-dire à toute portée. C'est de ce sens que *de but en blanc* tira sa signification première; puis dans le langage technique moderne, *de but en blanc* a pris un sens plus particulier et a signifié une distance déterminée pour chaque bouche à feu.

The second quotation from du Bellay (p. 551) brings out the meaning very clearly. It obviously has the same sense which Digges gave to the English term in his *Stratoticos*:²)

Seing it is by experience found, that every Peece of Ordinance being at the Leuell or Point Blanke discharged, throweth forth his Bullet with such Violence that it passeth a good distance directly without any sensible Inclination. (p. 355, ed. 1590, idem ed. 1579.)

² *An Arithmetical Warlike Treatise named Stratoticos*, London, 1590. First published by Th. Digges, 1579, lately reviewed and corrected by the author him selfe, and also augmented with sundry additions.

³ The term to shoot compass is explained by NED as to shoot at an elevation, so as to allow for the curve of the projectile. S. v. Compass C 3b.

as confirmed by the following quotation from NED.:

1614 Raleigh *Hist. World* III (1634) 100 Training ..his Archers to shoot compasse, who had bin accustomed to the point blanke.

The first quotation in English given by NED is from Digges' *Pantometria*.⁴

1571 Digges *Pantom*. I.XXX.IV. Hauing a table of Randons made, mounting your peeces accordingly, no vessel can passe by your platfourme (though it be without poynte blancke) but you may with your ordinaunce at the first bouge hir and neuer bestow wayne shotte.

It will be seen that the French work ante-dates the first quotation in English by two years with regard to the dates of publication, but actually the French *Mémoires* were written by Martin du Bellay between 'la mort de François Ier' and his own death 'dans son château de Gatigny, où il mourut en 1559' (Notice, p. 98), that is between 1547 and 1559. On the other hand it should be remarked that Digges claims that he has 'opened diuers great secrets of that Science (i.e. the 'Science of great Artillerie'), by my Father first found out, and neuer since his death, by any els (stranger or other) discouered, or at least published in any Language to my knowledge.' ed. 1590. *Stratoticos*. This appendix on 'the newe Science of great Artillerie' is not found in the ed of 1571. But the French work may have reached England before 1571, as it enjoyed great popularity, being reprinted in 1572, 1582, 1588, 1570 and 1586, giving the 'texte des Mémoires dans leur intégrité primitive.' (Notice, p. 98.)

We think, therefore, that the phrase may be an adaptation of the French one. It might be objected that the French quotations are all from one author and that the phrase in French died out soon, being supplanted by *de but en blanc*, whereas the English phrase shows great vitality. The first objection should not lightly be passed by, but new evidence of its use in French may be forthcoming. As to the second, there is merely a substitution of the first term, *but* being the old term for the mouth of a cannon.

That this is in all probability the true explanation of the term is further borne out by the following quotations from NED s.v. *point* subst. 8 (VII, p. 1051):

Point and blank (points and blank): = Point-Blank. *Obs. rare.*

1590 Sir J. Smyth *Disc Weapons* 14b, The Mosquet ranforced and well charged with good powder, would carrie a full bullet poynt and blancke 24 or 30 scores. *Ibid.* 28 The arrowes doo not onelie wound, and sometimes kill in their points and blank, but also in their discentes and fall.

The quotations are from Sir John Smythe's *Certain discourses .. concerning the formes and effects of diuers sorts of weapons, and other verie important*

⁴ A *Geometrical Practise, named Pantometria* by Thomas Digges, London, 1571. — The *Dictionary of National Biography* gives the date of Leonard Digges' death as 1571. His *Pantometria* was left in manuscript and completed and published by his son Thomas in the same year. Thomas died in 1595.

matters militarie. The phrase is also found on p. 15a and there are two more examples on p. 28. These passages will be found again on pp. 149 and 150 of the same author's *Instructions, Obseruations, and Orders Mylitarie*, etc. composed by Sir Iohn Smithe, 1591.

Now the term *point and blank* taken in its literal interpretation makes no sense in English. It can only be understood as an inaccurate translation of *F. de pointe en blanc* and the rendering of *en* by *and* suggests that it may have been acquired by hearing it spoken rather than from reading. The fact that these quotations are about twenty years later than the first entry of *point-blank* does not greatly weaken our case, since this form of the expression may accidentally have escaped earlier mention in writing, or may soon have been simplified to *point-blank* by some speakers.

Oxford.

A. A. PRINS.

English Studies in Scandinavia. Professor Eilert Ekwall, Emeritus Professor of English in the University of Lund, has expressed a wish to retire as co-editor of *English Studies*, after having acted in this capacity since 1936. We feel proud of having had the name of one of the foremost European Anglicists on our title-page for a dozen years, and grateful for his active interest in the conduct of the journal, as well as for his personal contributions. The latter, we trust, will not diminish in number as a result of his resignation.

As co-editor for Sweden, Professor Ekwall will be succeeded by his successor in the English chair at Lund, Professor O. S. Arngart, who has for many years been a valued contributor. Denmark and Norway will be represented by Professor C. A. Bodelsen, of the University of Copenhagen, whose name is also well-known to our readers. In extending a hearty welcome to both, we hope that *English Studies* will reach an ever-widening circle of readers and contributors in Scandinavia, and that it will continue to act as a link between professional students of English in the various countries represented on its board of editors.

Forthcoming Contributions include articles and notes on Henry James, on W. B. Yeats, and on linguistic subjects; reviews of Delcourt's *Chaucer*, of recent books on Shakespeare (rev. by Mario Praz), of Rajan's *T. S. Eliot*, of Kruisinga & Erades' *English Grammar*, etc. etc.

Reviews

The Satire of Jonathan Swift. By HERBERT DAVIS. 109 pp.
New York: The Macmillan Company. 1947.

This work consists of three lectures delivered at Smith College in May 1946 by the President, Dr. H. J. Davis, and is the first of a projected series of volumes of these lectures. Dr. Davis is well qualified to write on Swift: he has edited *The Drapier's Letters*, and is still engaged on an edition of the *Complete Prose Works of Jonathan Swift*; he has also written on Swift's view of poetry, on Stella, and on many topics of eighteenth century poetry. In this volume he writes of Swift in relation to his art in aesthetic satire; to society in political satire; and to moral values in ethical satire.

The first lecture, on aesthetic satire, indicates briefly how well prepared Swift was for writing *A Tale of a Tub*, both as a natural wit and a well-read scholar, and comments on the large amount of parody in this early work which gives it a richness of imagery and language beyond Swift's usual directness and simplicity. Swift set out to make his name among an audience of wits by outdistancing them in his drollery. This lecture is fresh and conveys Dr. Davis's enthusiasm in a stimulating fashion. His suggestion that *A Tale of a Tub* is seventeenth rather than eighteenth century in style is ably supported by quotation.

The second lecture, on political satire, deals with two periods in Swift's life; the first when he wrote as propagandist for the Tory ministry of the last four years of Queen Anne's reign; and the second, when he wrote for an Irish audience in Dublin, assuming the name of an Irish linen draper, and giving violent impetus to the beginning of Irish political writing in English.¹ The methods employed by Swift in London journalism are examined, his direct attack noted and his apparently reasonable analysis of events shown to be based upon irony and detraction. One cannot, however, completely disregard the largeness of view which raised Swift above 'those little barking Pens which have so constantly pursued me' in such a piece as that of *The Examiner*, number 44, where after a survey of the history of the terms 'Whig' and 'Tory' Swift saw the danger of this division. After an early leaning to Whiggery, he had chosen to support the Tory party because it provided the best means of preserving the Church of England to which he owed his main loyalty. Yet Dr. Davis stresses Swift's irony so much that none of these political writings can be taken at its face value. Swift's private opinion was often subordinated to party policy² but this subordination was sincere and unselfish. Dr. Davis quotes aptly the comment which accompanied his departure from the position

¹ Technically, Molyneux's *Case of Ireland Stated* is the initial work, but it was Swift who taught Irish patriots that the English language could become a mighty weapon on the side of independence.

² Cf. J. Swift, Letter to Marcus Crassus, *The Examiner*, Feb. 8, 1710-11.

where he had had, amid his attacks on the Whigs, a moderating effect on Tory policy:

By faction tir'd, with grief he waits awhile
His great contending friends to reconcile,
Performs what Friendship, Justice, Truth require :
What could he more than decently retire

In Dr. Johnson's opinion Swift had dictated for a time the political opinions of the English nation, and his service to the country was not entirely based on zeal for his party.

In his treatment of the period of the *Drapier's Letters* Dr. Davis reveals at once the editor's merits, in that he can, from a deep knowledge of the subject, give a masterly clarification and condensation of an often apparently complicated subject, noting skilfully the different tones of the various pamphlets and the political reasons for their differences, stressing Swift's desire to get something done and his new broader audience of the 'Shopkeepers Tradesmen Farmers and Common People of Ireland'. In this section Dr. Davis's desire to 'follow the close study of Swift's own writings' has perhaps kept him from enriching his text with an enquiry into Swift's state of mind at the time of writing the *Drapier's Letters*. It was obviously a relief to find expression for his frustration at having to return to Ireland³ in an attack upon the misdemeanours of the English Government there; and this suggests the possibility that it was frustration which had earlier led him to compose satires when in residence at Sir William Temple's, also a period of disappointment in his life, when his plans had failed and his ambition been baulked. Dr. Davis has neglected the element of frustration common to the aesthetic satire and the Irish political satire, though he does use Swift's frustration to introduce the third type of satire. Swift had then realised that he had not the power of political action:

looking upon this Kingdom's condition as absolutely desperate, I would not prescribe a dose to the dead.

The third lecture, upon the moral satire, is, of course, based mainly upon *Gulliver's Travels*. Dr. Davis deals interestingly with possible reasons for the adoption of the travel book as a framework for Swift's satire, and draws attention to the early hints given "to Steele and Addison" for a

³ Cf. Dr. Davis's pertinent comment, *op. cit.*, p. 2, that Swift:

was also an Irishman, not merely in the sense that he was born and died there and was Dean of St. Patrick's, Dublin, but so deeply concerned with the Irish cause that he earned the name of Hibernian patriot, and further, like many another Irishman, provided very good arguments for the Americans in their study for independence. He remains none the less, and would wish to be regarded, an English gentleman, a close associate of men like Sir William Temple, Lord Somers, Oxford and Bolingbroke, and the friend of Pope, Arbuthnot and Gay.

After his period of power in England life in the Deanery often seemed exile to Swift, as his letters to friends in England clearly demonstrate,

Tatler⁴. He has, however, contented himself, when treating of Swift's description of the relations of parents and children and Gulliver's reactions to his wife and family after returning from the 'rational Utopia' of the fourth book, with the remark that Gulliver's distaste for his family

is further developed in the following paragraph in a way which one cannot help feeling afforded Swift the keenest satisfaction.

He quotes the passage in which Gulliver, after his wife's kiss on his return, falls in a swoon

not having been used to the touch of that odious animal for so many years.

Here some mention of Swift's poetry seems necessary, if only for the sake of rounding the portrait of the satirist and conveying the personal depth of disgust, unless the picture is to seem merely that of an inhuman brain applying itself to an intellectual purpose. The helpless fascination with the sickness and bestiality of mankind is part of Swift's own character.

Dr. Davis has done much to clarify some of the main methods of Swift's satire, and has illustrated his points with carefully chosen and interesting quotations. His comment is well-informed, his incidental digressions always illuminative.

Groningen.

A. NORMAN JEFFARES.

Sir Max Beerbohm. Bibliographical Notes. By A. E. GALLATIN. xiii + 121 pp. Cambridge, Massachusetts: Harvard University Press. 1944. \$ 7.50. 31/6.

Mr. Gallatin and his band of generous helpers — explorers on both sides of the Atlantic — are to be congratulated on the boon they have bestowed on Beerbohm students and collectors by publishing this labour of love. The author, painter as well as writer, founded the American Museum of Living Art, now installed at the Philadelphia Museum of Art, and among his books are: *Aubrey Beardsley's Drawings, Portraits of Whistler* and *Modern Fine Printing in America*. In 1913 he wrote on Sir Max Beerbohm, the

⁴ The hints were used by both; but the reference in Swift's letter to Stella of April 28th, 1711, seems to imply that the idea was suggested to Steele alone:

Yesterday the Spectator was made of a noble hint I gave him long ago for his Tatlers, about an Indian supposed to write his Travels into England.

Steele wrote a paper on the four Indian Kings, which appeared in *The Tatler* no. 171, May 13th, 1710. The article in *The Spectator*, alluded to by Dr. Davis, is dated April 27th, 1711. It has been pointed out to me by Professor Nichol Smith (who stresses the fact that Swift was not so much concerned with the identity of the man who wasted the hint as with the fact that it had been wasted) that this was written by Addison.

caricaturist, in his *Whistler's Pastels and Other Modern Profiles* (London & New York, John Lane), and this scholarly bibliography, based on his own collection of books, MSS. and caricatures — which was exhibited at the Grolier Club, New York, in 1944 — may be looked upon as the happy fruition of a steadily growing interest. For, as the compiler explains in his Preface, the first editions in each instance were acquired at the time of publication. Such a contemporary collection of a writer's work possesses a certain flavour; and, of course, when it comes to Max Beerbohm's books, the original editions are those which should be sought. The reason is given in a letter written to an acquaintance of Mr. Gallatin's some years ago, in which Max Beerbohm wrote that of all forms of collector's madness, the mania for first editions, even his own, seemed to him to be the nearest to the borderland of sanity, going on to say that his own books are rather more worth-while than most others inasmuch as he always selected his own type, bindings, margins, labels, etc., and everything has been done according to his own ideas. This was Max's own modest contribution to the birth of the modern book — the answer of the Nineties to the mediaeval anachronisms issued by the Kelmscott Press.

It will be understood that the ground covered by Mr. Gallatin's monograph was not wholly unexplored — though it should be said at once that the existing bibliographical information concerning Max Beerbohm's First Editions was hopelessly inadequate. To begin with we had, of course, the bibliography compiled by John Lane, the publisher of *The Works of Max Beerbohm*, which was appended to the first edition of the book. This collection was made when Max was only 24, and the quasi-serious tone of Lane's bibliography — he speaks of a "herculean" labour — exactly matches the presumptuous title and the whole spirit of the book. Some bibliographical notes on Max Beerbohm's books were published in *The London Mercury* of March, 1920, and also by B. D. Cutler and Villa Stiles in their book on *Modern British Authors: their First Editions* (Greenberg, 1930). There is a bibliography in Bohun Lynch's *Max Beerbohm in Perspective* (London, 1921), and in that same year Henry Danielson published a "Bibliography of Max Beerbohm First Editions" in *The Bookman's Journal* (London). Of course certain details may also be found in Percy H. Muir's *Points 1874—1930*, and books like A. J. Farmer, *Le Mouvement esthétique et 'décadent' en Angleterre* (1873-1900) (Paris, 1931), and Madeleine L. Cazamian, *Le Roman et les Idées en Angleterre* (Paris, 1935) supply bibliographical notes of some sort. But most of these are more or less rudimentary, and some of them decidedly faulty, so that the time seemed ripe for a complete descriptive bibliography. Mr. Gallatin has undertaken this task, and, we may say, with complete success.

Mr. Gallatin's book, of which only 400 copies have been printed, contains a bibliography of the first, other, and pirated editions of the works of Max Beerbohm. In addition, there is a list of introductions which he has written for books, a list of uncollected and unpublished writings, one of caricatures, the first documentation to appear on his plays, a list of the catalogues of

his exhibitions of caricatures, a section entitled "Maxiana", and a list of studies and notes on the subject of this book, as well as references. The book contains ten plates, for the most part hitherto unpublished caricatures and other drawings.

In his descriptive bibliography of First Editions Mr. Gallatin treats very fully of the vexed question of the two issues of the First Edition of *The Happy Hypocrite*, published by John Lane in 1897. Of this edition there exist two issues, one, the commonly accepted First Edition (No. 3a in Gallatin's list), with the colophon reading "... Printed for John Lane by Will Bradley, at the Wayside Press, Springfield, Mass., in December m dccc xc vi". and another extremely rare issue (No. 3) — so rare in fact that former bibliographers do not even mention it —, with the colophon "... Printed for John Lane, at the Wayside Press Springfield, Mass., in November m dccc xc vi." What makes the whole question an almost unfathomable mystery is the fact that on the verso of the title-page of the No. 3 copies (the November issue) the words "Second Edition" are printed (though copies exist with "Second Edition" skilfully erased), so that, in other words, what would appear to be the first issue bears the legend "Second Edition". After a careful weighing of the available evidence Mr. Gallatin subscribes to the view expressed by Mr. Mitchell Kennerley, who was with John Lane at the time the book was published, and who has studied the whole question very thoroughly, that the very rare No. 3 copies were in the nature of trial copies, and that "Second Edition" was printed on these copies in error.

To Gallatin's list of First Editions may now be added Sir Max Beerbohm's latest book *Mainly on the Air*, a collection of broadcasts and essays — "narrowcasts", as Sir Max calls them —, published by William Heinemann in September 1946; a second edition appeared in the same month of that year. It should be noted that, according to *The Listener* of 22 April 1936, Max's broadcast on "Speed" was delivered on April 19 of that year, not on April 26, the date given in the book. There is the same curious jumbling of dates in the case of his broadcast talks on "Advertisements" and on "Playgoing". They were delivered on Sunday evening, September 20, 1942, and on Sunday evening, October 7, 1945 respectively, not on Sunday, September 18, 1942, and Sunday, October 8, 1945.

There are a few imperfections in the list of First and Other Editions. On p. 5 (No. 3a), Pp. xiv + 56 is probably a misprint; my own copy has Pp. iv + 56. Of the mysterious and extremely rare first issue (No. 3) I cannot verify the pagination, as I have never seen a copy of it. No. 6 *A Book of Caricatures* is described as "lettered in gold on back." Copies exist, however, without any such gold lettering. The collation of No. 9 *Cartoons. "The Second Childhood of John Bull"* is faulty and incomplete. After *The Second Childhood* vertical rules should be inserted, thus: "THE SECOND CHILDHOOD || OF JOHN BULL", and, in accordance with the usage adopted by Mr. Gallatin throughout his book, the fact that the first line and the publisher's device are printed in red, should have

been mentioned. Mr. Gallatin also seems to have overlooked the printer's name, which occurs opposite the half-title ("Produced by Carl Hentschel, Ltd. 182-3-4, Fleet Street, London, E.C."). In my own copy of No. 17 *Things New and Old* there is a period after LTD., and not only the top edge, but all edges are cut; this is also the case with my copy of No. 47 *The Dreadful Dragon of Hay Hill*. In dealing with the Collected Edition of the Works of M.B. Mr. Gallatin has not called attention to the curious misprint William Hienemann, for William Heinemann, in the imprints of the first volume (No. 34 of Gallatin's list). This slip occurs in the two copies of this limited and signed edition that I have been able to see, viz. Nos. 379 and 384. For Pp. x + 749 + 14 pp. index on p. 25, No. 49 *Around Theatres*, vol. II, read: Pp. x + 381-749 + 14 pp. index.

A Letter written by M. B. to the Editor of the *TLS* (London, December 7, 1946) and the Letter which M.B. contributed to *G.B.S. 90. Aspects of Bernard Shaw's Life and Work*, edited by S. Winsten (London, Hutchinson, 1946; New York, Dodd, 1946) may now be added to Gallatin's bibliography of Uncollected and Unpublished Writings. However, in Mr. Gallatin's list I missed Sir Max's "Old Carthusian Memories" (1920), "The Top Hat" (1940), and "From Bloomsbury to Bayswater" (1940), all of which are now included in his recent *Mainly on the Air*, which appeared two years after the publication of Mr. Gallatin's book. M. B.'s essay on "Books Within Books", which Mr. Gallatin reckons among the uncollected material, was in fact included in *And Even Now*. The following titles of Beerbohm's weekly dramatic criticisms in *The Saturday Review* reprinted in *Around Theatres* erroneously appear under the heading "Uncollected and Unpublished Writings": "Why I ought not to have become a Dramatic Critic" (28 May 1898); "Comparisons" (18 March 1899), "Cyrano de Bergerac" (9 July 1898); "Grierson's Way" (11 Febr. 1899), "Latin and Anglo-Saxon Mimes" (13 April 1901), "An Actress, and Two Plays" (24 May 1902; *Around Theatres* has the misprint "An Actress, and a Play"), "Mr. Alexander's Coup" (26 March 1904), "Mr. Sutro's New Play" (18 Feb. 1905), "J. L. Toole" (4 August 1906), and "Miss Ellen Terry's Book" (10 October 1908). "Some Daffodil Portraits", which Mr. Gallatin lists under 30 April 1904, was not by Max at all, but by Selwyn Image.

To Gallatin's bibliography of Uncollected and Unpublished Caricatures should be added the drawing in pen-and-ink of Tommy and Jill illustrating "The Story of the Small Boy and the Barley Sugar", which appeared in *The Parade*, an illustrated gift book for boys and girls, published in 1897 by Messrs. H. Henry and Co., London. There is a full-page drawing "Nor did Jill look at him when the Clock, etc." on p. 179, an initial letter with drawing of Tommy and Jill on p. 173, and an (unsigned) smaller drawing representing the same on p. 183. The six self-caricatures suggesting careers which lie open to the author, drawn in pen-and-ink on one sheet of paper, and reproduced in Bohun Lynch's *Max Beerbohm in Perspective* (London, 1921), are dated 1890 by Mr. Gallatin. However,

on pp. 106 and 115 of his book Mr. Bohun Lynch expressly states that these drawings were made by Max at the age of fifteen, when he was at Charterhouse. This would fix the date at 1887. — Besides the anthologies mentioned by Mr. Gallatin I note that "Ichabod" was reprinted in *Ten Modern Essays*, collected by J. C. Dent (London, 1930); "A Clergyman" was reprinted in *Selected Modern English Essays*, edited by H. S. Milford (The World's Classics, O.U.P.), and "Poor Romeo!" appears in a Dutch collection, *Stories and Poems from The Yellow Book*, chosen by W. van Maanen (Groningen, 1926).

It is difficult to see why, in his list of Studies and Notes on M. B., the author deviated from the sound practice of arranging his items chronologically, a principle which he adopted for all his other lists, and which contributes so much to raising his book above the level of a mere catalogue of titles. The alphabetical order which he preferred to adopt for this list tends to hide an interesting fact, viz. the fluctuating degree of interest taken in M.B. as a writer and caricaturist. After a modest prelude — a couple of less-known interviews — G. B. S., at the time dramatic critic on *The Saturday Review*, opens the ball with his famous "Valedictory" article in the issue of 21 May 1898, in which he introduces Max as his successor, and from that year onwards, throughout the first decade of the new century, there was a quiet little flow of articles and notes. The years of the Great War were remarkably barren, but the Twenties witnessed a veritable "Beerbohm boom", which, though it had lost little of its strength in the early Thirties, had spent itself almost entirely by 1941. Finally, the years of the Second World War saw a renewed outburst of interest, crowned, in 1944, by Mr. Gallatin's splendid achievement. This tendency augurs well for the future, and, if the history of the post-war Twenties is going to repeat itself, we will be witnessing another "Beerbohm boom" by the time of Max's 80th birthday.

Of course a list like Mr. Gallatin's bibliography of Studies and Notes on M. B. can never be exhaustive, and the compiler was well aware of this. In compliance with the desire expressed by the author I am offering here a first gathering of addenda from my own notes: "A few words with Mr. Max Beerbohm." An interview by Ada Leverson. *The Sketch*, Jan. 2, 1895; "Max Beerbohm". An interview by Isabel Brooke Alder. *Woman*, April 29, 1896; J. M. Kennedy, *English Literature, 1880-1905*. London, 1912: Note on M. B. in Chapter IV "The 'Yellow Book' School"; Osbert Burdett, *The Beardsley Period. An Essay in Perspective*. London, 1925: Note on M. B. in Chapter VIII "The Prose Writers", and various references; Anne Kimball Tuell, *Mrs. Meynell and Her Literary Generation*. New York, 1925: various references to M. B.; E. F. Benson, *As We Were. A Victorian Peep-Show*, 1930. Penguin Books, 1938: a few passing references; Anne Kimball Tuell, "The Prose of Mr. Beerbohm". *SAQ.* XXX (April, 1931), 190-199; W. S. Hall, "Max Beerbohm." *SRL.*, VIII (Sept. 19, 1931), 140; A. J. Farmer, *Le Mouvement esthétique et 'décadent' en Angleterre (1873-1900)*. Paris, 1931: Note on M. B.; Madeleine L. Cazamian, *Le Roman et les Idées en Angleterre*, vol. II, *L'Anti-intellectualisme et l'Esthétisme (1880-1900)*. Paris, 1935: Note on M. B., 300-306; James Thorpe, *English Illustration: the Nineties*. London, [1935]; various references to M. B., and a plate of M. B.'s caricature of Whistler and Sickert ("Il est avec Whistler le peintre de la nuit"); Mary Alice Reilly, "Max Beerbohm, Writer of Satire." *Univ. of*

Pittsburgh Bull., XXXIII (Oct. 1936), 345-346; Cornelis Veth, "Het Boekbedrijf in de Caricatuur", in *Het Nederlandsche Boek 1937*. Amsterdam, 1937: Note on M. B. as a caricaturist; Edith Batho and Bonamy Dobrée, *The Victorians and After, 1830-1914*. London, 1938: contains a few references to M. B., and a very incomplete bibliography; William J. Entwistle and Eric Gillett, *The Literature of England, A. D. 500-1942*. London, 1943: Note on M. B. in Chapter XIV "Prose of Entertainment; the Essay". Books published after the appearance of Mr. Gallatin's bibliography include: William Gaunt, *The Aesthetic Adventure*. London, 1945: contains passing references to M. B., and two of his drawings: the *Blue China* (Whistler and Carlyle), published originally in Rossetti and his Circle, and the *Paul Verlaine*, from *The Poet's Corner*; George Sampson, *The Concise Cambridge History of English Literature*. Cambridge, 1945: Note on M. B.; Bonamy Dobrée, *English Essayists* (Britain in Pictures Series), London, 1946: contains a note on M. B., and two of his caricatures: *The Old and the Young Self*; Gilbert Keith Chesterton, 1874-1936 (coloured), and "Un Revers", a self-portrait in water colour; Harold Scott, *The Early Doors. Origins of the Music Hall*. London, 1946: a few references. And then, of course, there are passing references to M. B. in monographs like Maisie Ward's *Chesterton*, Hesketh Pearson's *Life of Oscar Wilde*, etc., and in booksellers' and publishers' memoirs, such as James S. Bain, *A Bookseller Looks Back* (London, 1940), and Roger Burlingame, *Of Making Many Books* (New York, 1946). Mr. Gallatin's list does not include the articles written on M. B. in various encyclopaedias, nor books of reference like *Twentieth Century Authors*, by Stanley J. Kunitz and Howard Haycraft (New York, 1942), in which, incidentally, there occurs a very interesting note on M. B., though the bibliography is absolutely bad; the article also supplies the titles of three notes on M. B. not mentioned by Gallatin. Of books like Doris Arthur Jones, *The Life and Letters of Henry Arthur Jones*, which was published in the United States by the Macmillan Company, New York, in 1930, under the title of *Taking the Curtain Call. The Life and Letters of Henry Arthur Jones*; Sir William Rothenstein's *Men and Memories*, published by Coward-McCann, New York, in 1931-2, and Holbrook Jackson, *The Eighteen Nineties* (New York, Mitchell Kennerley, 1913) Mr. Gallatin only mentions the American editions, which is sometimes embarrassing for European students, who, as a rule, are more familiar with the English editions; in England these books were published by Victor Gollancz, London, Faber & Faber, London, and Grant Richards, London, respectively. In the same way Mr. Gallatin mentions *The Atlantic Monthly* (Boston) as the magazine in which Beerbohm's "Fenestralia" was first published, whereas Sir Max himself, in his *Mainly on the Air*, gives *The Cornhill* the credit of it. If I am not mistaken, "The Art of Caricature: A Talk with Mr. Max Beerbohm", which appeared in *Cassell's Magazine* (London) in Feb. 1903, and which Mr. Gallatin lists as "Anonymous", was written by Th. Blathwayt. Of J. C. Squire's *Books in General* (p. 100) neither the publisher, nor the place and date of publishing, are mentioned.

In the Index of Names I noted a few *lacunae*. A random test brought to light the omission of Bishop, Harlin O'Connell and Passmore, all on p. 57, and of Grisi, Lee, Lewis, all on p. 89. In passing it might be noted that the "Lewis" of this page is the humorist and Catholic biographer D. B. Wyndham Lewis. Mr. Gallatin's book is well-printed. Besides those already mentioned I only noted the following errors: for "London Revisted" on p. 39 read "London Revisited." Is not Eric W. Gillette on p. 95, and in the Index, a misprint for Eric W. Gillett?

I have recorded these details not to be censorious, but solely to comply with the author's wish expressed in the Preface of his book. The remarks are offered in a spirit of gratitude, and should be looked upon as a token of appreciation of a thoroughly excellent piece of work. Mr. Gallatin is to be congratulated upon his scholarly achievement; his Bibliography will undoubtedly take its place amongst desirable Beerbohmiana.

Nijmegen.

JAC. G. RIEWALD.

Brief Mention

Spoken English. An Idiomatic Grammar for Foreign Students. By ARTHUR MELVILLE CLARK, Reader in English in the University of Edinburgh. Second edition, revised and enlarged. xix + 309 pp. Edinburgh: Oliver and Boyd. London: Macmillan & Co., Ltd. 1947. 15s.

Living English Structure. A Practice Book for Foreign Students. By W. STANNARD ALLEN. x + 343 pp. London: Longmans, Green & Co. 1947. 6s.

Everyday English for Foreign Students. By SIMEON POTTER, Professor of English Language and Philology in the University of Liverpool. Sixth Edition. xiv + 170 pp. London: Pitman & Sons, Ltd. 1947. 4s.

Initiation Pratique à l'Anglais. Par ANDRE MARTINET. (Collection Les Langues du Monde.) 316 pp. Lyon: IAC. 1947. 266 fr.

Though it is not the regular policy of this journal to review textbooks for the teaching of English, an exception is made from time to time for such as profess to cater for advanced students, or present points of interest apart from their educational purpose. A few recent publications of this kind will be briefly noticed here.

In size and outward appearance Dr. Clark's *Spoken English* reminds one of Jespersen's *Essentials of English Grammar*. A glance at its contents, however, shows that his method and point of view have little in common with those of the Danish Grammarian. "*To* as an adverb is a mark of the infinitive mood of verbs." The "First Present and Future Tense (Subjunctive Mood, Active Voice) of *To Take*" is *I (he, she, it, we, you, they) took*; the Second *ditto*, is *I etc. take*. [What is meant in the former case is what Jespersen calls the Preterit of Imagination (other grammarians the Modal Preterite), in the latter what is usually called the Present Tense of the Subjunctive.] It is not an indictable offence to differ from Jespersen; but one wishes that Dr. Clark had given a definition of Mood that would fit the Infinitive. Also that he had dealt, or dealt more fully, with many features of English Grammar of importance to the foreign student, but either ignored or merely touched upon in his book, such as the plural of nouns in *f(e)*, the gender of nouns like *ship*, the number forms of attributive nouns, the post-genitive and the local genitive, the use or absence of the definite article before names of meals, seasons and buildings, the reflexive use of simple personal pronouns after local prepositions, the distinctions between relative *who*, *which* and *that* ("I therefore advise foreign students of English not to trouble about them"), the use of *so* after *to be*, *to remain*, *to do*, etc., the difference between the conjunctions *as*, *because*, *for* and *since*, infinitive constructions like *I want you to go*, *It is high time for something to be done*, the difference, if any, between an infinitive and a gerund complement after verbs like *to begin*, *to like*, etc., etc. On such a crucial point as the uses of *shall* and *will* the student is fobbed off with a "simplification", which, he is warned, "has necessitated some falsification of idiom." Falsification of idiom is the very last thing one would expect in an "idiomatic grammar"; but the charge will lie against several of the illustrations supplied by the author. Does an Englishman (or a Scotchman) really say: "In order that everybody would be sitting in comfort during the long performance, a cushion was provided for every chair"; "Lest the tea is cold, ring for some more"; "If you will have been waiting for me at the station for more than half an hour, I shall pay you anything that you ask"?

To this last sentence a note is appended to the effect that in the "protasis" the present perfect tense "could be used and would be more idiomatic ... The above examples with the future tense are given merely for completeness."

It is clear that for the author of this English Grammar not only Jespersen, but also his own countrymen Sweet and Palmer have written in vain. In spite of the title the language is viewed purely in its printed aspect; the only hint as to the spoken form vouchsafed to the foreign student is a note on the pronunciation of *read*. The book ends with forty-odd pages of "Idioms" arranged alphabetically under Verbs (*Break, Call*, etc.). Foreign students may, no doubt, learn a good deal from them; but it is a little odd that the majority appear to have been lifted, without so much as an acknowledgement, from Wyld's *Universal Dictionary of the English Language*.

Mr. Allen's *Living English Structure* strikes a promising note in its Introduction. "Many of the exercises are based on the results of personal 'structure-counts' — in imitation of 'word-counts' — carried out while listening to the speech of educated English people over considerable periods." — "Some ideas are new, or frankly unorthodox, and here the teacher's notes are more fully set out. For example, in order to help promote a clearer and less clumsy spoken style, 'which' and 'whom' have been rigorously excluded from the Defining Relative, and end-prepositions insisted on; but end-prepositions are not allowed in the Non-defining Relatives. The bias towards speech structure has made me banish 'whom' altogether from Interrogatives. Teachers who still have a liking for "To whom do you think you are talking?" or "For whom do you take me?" may reinstate the word where they think fit!" — A book on modern English written in this spirit should be worth reading, and in fact Mr. Allen makes several points that show him to be an acute and thoughtful observer of linguistic phenomena. What he has to say, for instance, on *Going to v. Shall-Will*, on Relatives, on Late Responses, on the Passive Voice, and on many other topics, deserves the attention of teachers as well as of those whose interest in the structure of modern English is not primarily educational.

Professor Potter's *Everyday English for Foreign Students*, now in its sixth edition, consists of forty prose chapters dealing with various aspects of English life. It will probably appeal especially to the student interested in *realia*. Pronunciation is indicated by means of the system of diacritical marks devised by Sir William Craigie.

M. Martinet's *Initiation Pratique à l'Anglais* belongs to a new series of handbooks, "Les Langues du Monde", edited by M. Henri Hierche and published by Editions IAC, Lyon. It contains three short stories (by Rudyard Kipling, Katherine Mansfield and G. K. Chesterton), profusely annotated for the benefit of French students knowing little or no English. There is a phonetic introduction which shows that the author has a keen ear for features of English pronunciation, as testified, for instance, by his transcription of the vowel of *no* by [œu] rather than [ou]. As a matter of fact, in Southern English this half-diphthong usually begins with a "voyelle intermédiaire entre *ô* et *eû*." The syntactic and morphological notes, summarized at the end of the book, enable the non-French student to view the phenomena of English from another than his usual angle.

Groningen.

R. W. ZANDVOORT.

Selected Poems of Tennyson. Edited with an Introduction by Sir JOHN SQUIRE. Macmillan 1947. 283 pp. 7/6.

This handy little volume contains 52 poems, including all the usual and a few less well-known ones. There are no notes. Neither the date nor the context of the poems (e.g.

those from "Maud" and "The Princess") are given. The brief and characteristic preface — in which the editor finds time to deplore the taxation of unearned incomes, cocktail-drinking, and the acting of Shakespeare in modern dress — praises Tennyson's craftsmanship at the expense of "the vague and slapdash improvisations into which the wilder singers, like Shelley and Swinburne, are apt to fall", and classes his landscape poetry with that of Wordsworth. The book is as well produced as the present state of the paper market permits. — C. A. B.

A New Survey of English Dialects. By EUGEN DIETH. (Essays and Studies by Members of the English Association, Vol. XXXII, 1946, 74-104.)

Professor Dieth has written a warm and timely plea for the compilation of an English dialect atlas similar to those already in existence, or at least in course of preparation, for most European countries. After a survey of what has been done by Ellis, Wright and others for the study of English dialects he demonstrates, with the help of a number of charts what results may be obtained by the methods of linguistic geography. It is to be hoped that the Swiss dialectologist's appeal to English scholars to take the work in hand will not be in vain, and that before long the English Dialect Atlas will take its rightful place beside the Oxford English Dictionary and the publications of the English Place-Name Society. — Z.

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The Change of Emphasis in the Criticism of Henry James *

I

Strangely enough only few of the people who at one time or other have been impelled to write about Henry James seem to have liked to read him; and those who do like to read him seem to have amazingly little to say about their reasons for it. Philip Rahv, the editor of the Dial-edition of the short novels, has pointed out that:

Henry James is at once the most and least appreciated figure in American writing. His authority as a novelist of unique quality and as an archetypal American has grown immeasurably in the years since his death, and in some literary circles his name has of late been turned into the password of a cult. But at the same time he is still regarded, in those circles that exert the major influence on popular education and intelligence, with the coldness and even derision that he encountered in the most depressed period of his career, when his public deserted him and he found himself almost alone.¹

James has been accused of being a "self-deluded, expatriate snob, a concocter of elegant if intricate trifles, a fugitive from reality."² He has been called artificial, shallow, lacking in experience and insight, shying away from emotion, tending towards mere tedious verbiage. His novels have been criticized for their lack of action, lack of social awareness and importance, and for abounding in romantic delusions.

The nearest approach to an unimpassioned, all-around estimation of James's works we probably have in Lyon N. Richardson's introduction to the James volume of the American Writers series, which at the same time furnishes the most up-to-date bibliography of critical writings on James up to 1941.

We are perhaps not only justified in taking anything that has been written on James with a grain of salt — even the opinions of such literary authorities as T. S. Eliot, Stephen Spender, W. H. Auden, and highly regarded critics like Van Wyck Brooks, Parrington, Matthiessen, and Edmund Wilson — but must do so in view of the evident contradictions in their judgments. We should also bear in mind that the complete Macmillan edition of Henry James's works of 1921 already comprises 35 volumes, and that these would have to be examined along with his letters,

* The following analysis is based mainly on: *The Question of Henry James*. A Collection of Critical Essays Edited by F. W. DUPEE. New York: Henry Holt and Company.

¹ Philip Rahv: *Attitudes Toward Henry James*, 1943; in: *The Question of Henry James*, ed. F. W. Dupee, N. Y. 1945.

² *Ibid.*

notebooks, smaller studies and earlier works, which are left out; that, moreover, all this would certainly have to be read more than once and with a great deal of attention to subtleties, double meanings, symbols and implications. We do not know how many of the writers and critics who are voicing their opinions on James have done this, how careful their preparatory work has been. It is certainly possible to find quotations from James to prove almost any viewpoint, and to read into his works a great many things one might want to find there; James has often modified his statements to such a degree as almost to seem to contradict himself. Before we take anybody's word on any given point in question, therefore, be it ever so carefully and abundantly illustrated by quotations, it may always be wise to see first who is talking. When we read Van Wyck Brooks' condemnations of James as an uprooted expatriate, we must not forget that he not only defended the American heritage at a time when scorn and expatriation were the intellectual fashion around him and took his stand with regard to James in that mood, but also made some efforts to sift out and transmit European culture³ from the vantage point of New England — that is, without feeling the need to live in Europe and give up his roots to do so — and that therefore there might be just a slight undertone of self-righteous comparison in his judgment.

When Parrington, in the main, rejects James and accords him rather a back seat in favor of writers like James Branch Cabell and Sherwood Anderson, we must certainly make allowances not only for personal taste, but for a definite literary ideal which may have shut his eyes to many of the entirely different values James has to offer. Philip Rahv claims that his attitude is formed by "the Populist spirit of the West and its open-air poetics" and is essentially the same as Whitman's and Mark Twain's rejection of James.⁴

If, on the other hand, T. S. Eliot — one of James's sincere admirers — calls him "a positive continuator of the New England genius"⁵, while at the same time claiming that James has become European in a way and to a degree which no writer born in any European country can ever hope to attain⁶, we may wonder whether, in going to such extremes in the question of James's expatriation, he does not project some of his own experiences into James's works and characters.

The list of biased and contradictory viewpoints might easily be prolonged — possibly into a history of American literary criticism. We might, for instance, recall Newton Arvin's article on *James and the Almighty Dollar*⁷ which was written in this critic's Marxist phase; and then hold against it William Toy's theory that the recent revival of James is due to his appeal

³ Cf. Brooks's essay on Amiel in 1913, his translations of Malherbe (*The Flame that is France*), Gauguin, Amiel, Rousseau, Romain Rolland, etc.

⁴ Philip Rahv, *op. cit.*

⁵ Quoted *ibid.*

⁶ T. S. Eliot: *On Henry James*, 1918; in *The Question of Henry James*.

⁷ In the special James Number of *Hound and Horn*, Spring 1934.

to religious sentiment⁸ — whereby religious is to be understood in the wider sense of “passionate and responsible sense for human things”; a sense which, apart from the narrower form of social consciousness, has perhaps indeed been rather inactive in the literary criticism of the 1920—30’s and therefore been overlooked in the heated arguments over James.

Lately, criticism is turning more and more to specific psychological and technical questions raised by James’s works — which would indicate that he is read more and with increasing attention and interest. Jacques Barzun in 1943 wrote an essay⁹ on James as a writer of melodrama and a pupil of Balzac’s in this respect; a thesis¹⁰ has examined Henry James’s attitude towards death; F. O. Matthiessen in his *American Renaissance* and Edmund Wilson in the essays on *The Ambiguity of Henry James*,¹¹ pay closer attention to James’s concern with good and evil, his use of symbolism and his similarities or connections with Hawthorne. James’s preoccupation with the position of the artist in society is being re-examined; no longer is he being violently denounced for his anti-social tendencies, as at the height of Marxist criticism. His short stories about writers and artists¹² are being read more patiently and, one might say, reverently, as an account by a great craftsman of the difficulties of the guild and the moral decisions they have to face in choosing between artistic integrity and human responsibilities.

Treating this special problem in his essay *In the Country of the Blue*¹³, R. P. Blackmuir points out that, though the race of artists is small and “slightly anomalous”, its history is of the greatest importance — and a drama to Henry James:

They are doomed either because they cannot meet the conditions of life imposed upon them by society or because society will have none of them no matter how hard they try... the artist either gave in to the evil and corruption of society, or society refused a living to the good and incorruptible artist.

“The Country of the Blue” is a symbolic name used by James in *The Next Time* for that spiritual retreat which Charles Morgan has called singleness of mind — that quiet loneliness which the artist has to regain and defend over and over again.

More and more critics are realizing and stressing the fact that James’s retreat from the obligations and problems of society was not complacent snobbery or simple incapacity for life, but a sincere choice and a struggle for the sake of art and truth — which for him are one. W. H. Auden¹⁴ says:

⁸ William Troy: *The Altar of Henry James*, 1943, in *The Question of H. J.*

⁹ Jacques Barzun: *Henry James, Melodramatist*, 1943, *ibid.*

¹⁰ By Nancy Flagg, Smith College, 1943 (unpublished).

¹¹ In *The Question of Henry James*; written 1934-38; cf. *The Triple Thinkers* (1934-38).

¹² Re-issued as *Stories of Writers and Artists* by New Directions, 1944. With introduction by F. O. Matthiessen.

¹³ 1943, in *The Question of Henry James*.

¹⁴ December 1944, New York Times Book Review of the New Directions edition of the *Stories of Writers & Artists*.

We shall have completely misunderstood James himself, who was not, like Mallarmé or Yeats, an esthete, but like Pascal, one to whom, however infinitely various its circumstances, the interest itself of human life was always the single dreadful choice it offers, with no "second chance", of either salvation or damnation.

Stephen Spender goes so far as to call James "a great moralist". "It is the life of the spirit which James cares about", he says.

And if he has surrounded that life with a barrier of wealth, who can contradict him? He has his own deep disturbances and uneasinesses. His true insight lies not so much in his ambiguous sense of values as in his piercing vision of the price people have to pay for everything in life. The amount his characters have to suffer, whether love or gain be their aim, is prodigious. Intelligence is all, and intelligence is the costliest of all.¹⁵

I should like to stress at this point that this change of emphasis in the criticism of James is mostly a question of the attitude of the majority, the foreground of opinion which most influences the general reading public. Although James suffered from being an unpopular writer in his time, and was more often ridiculed and attacked in the 1920's, sympathetic critics at a much earlier date did not fail to point out the qualities of his work which are being stressed now. Joseph Conrad¹⁶ as early as 1905 picked out James as the "historian of fine consciences", and even his severest critics, while blaming him for a lack of realism which they attributed to various causes, have usually granted that, despite everything, James was an artist of fine intuitions and observation in his own limited field. The point of dissension is perhaps the importance of this field within the whole spectacle of human life, or even a definition of "life". How otherwise can we understand the fact that in 1917 a critic¹⁷ should have tried to defend James by asserting:

What he offers us, as he repeatedly suggests, is a thousandfold better than life; it is an escape from life,

while Henry James himself has stressed over and over again that there is no reality, no truth, except in so far as consciousness has formed it; and has said in *The Art of Fiction* (1884) that

The only reason for the existence of a novel is that it does attempt to represent life. When it relinquishes this attempt ... it will have arrived at a very strange pass ... as the picture is reality, so the novel is history.

James went so far as to claim for art a "competition with life", which called forth Robert Louis Stevenson's *Humble Remonstrance* (1910), in which he stresses that "the novel, which is a work of art, exists not by its

¹⁵ March 1944, New York Times Book Review of the re-edition of *The Spoils of Poynton*.

¹⁶ Joseph Conrad: *The Historian of Fine Consciences*, in *The Question of Henry James*.

¹⁷ Stuart P. Sherman: *The Aesthetic Idealism of Henry James*, *ibid*.

resemblances to life, which are forced and material, but by its immeasurable differences from life."

This whole controversy, if it may be called that, seems to me to be largely a quibbling over such terms as reality, life, and truth to either — as opposed to selection, transformation, artistic conception of the material under observation. It is the definitions of these terms which have been changing greatly with the various trends in criticism. Reality quite obviously is not the same thing to Parrington as it is to T. S. Eliot and W. H. Auden; and truth to life, just as obviously — especially if we recall the recent scandal over the suppression of *Hecate County* — includes for Edmund Wilson a treatment of passion and sex which lets him find abnormal frustrations and suppressions in James, while his Marxist attitude leads him to call the three novels which were written more or less under the influence of the French naturalists in the 1880's (*The Bostonians*, *The Princess Casamassima* and *The Tragic Muse*) "his most ambitious undertakings, and, up to a certain point, his most brilliant", because they deal "with issues and social contrasts of a kind that James had never before attempted", and because "here his people do have larger interests and functions aside from their personal relations; they have professions, missions, practical aims; and they also engage in more drastic action than in his novels of any other period".¹⁸

Other critics have rather regretted these attempts in a field where James lacked (as he admits in his preface to *Princess Casamassima*) the proper direct experience and observation — judging these novels not from the moral point of view, which justifies even the mere attempt, but from the result, which they find artistically second-rate compared with books like *The Golden Bowl* and *The Ambassadors* which James himself rates considerably higher.

James's attempts to portray faithfully the inner life — which Parrington¹⁹ calls his "absorption in the stream of psychic experience" — anticipate a marked trend in novel writing since his death. These later developments, running parallel to an increasing interest in psychology and psychoanalysis, have considerably modified the conception of reality for readers and critics alike. Many of the objections to James have thereby become non-important. Moreover, literary criticism has turned away from moralistic judgment and, although esoteric art for art's sake and rigorously formal criticism are on the decline, they have served to awaken a wider interest in the problems of composition and style which James had been vainly pleading for in his time.

II

Around 1920 the question of Henry James's expatriation came very much into the foreground of critical discussion. The reasons for this are manifold. For one thing James had, shortly before his death in

¹⁸ Edmund Wilson: *The Ambiguity of Henry James*, in *The Question of H. J.*

¹⁹ Vernon Louis Parrington: *Henry James and the Nostalgia of Culture*, 1930, in *The Question of Henry James*.

1916, had himself naturalized as a British subject, in gratitude for what England had offered him during the 40 years of his exile there and to manifest his sympathies with Britain in the war. This step aroused some astonishment and indignation. Then, "going to Europe" had become the fashion among intellectuals immediately after the war: a tendency which lasted all through the twenties. Writers and artists claimed they could not work freely at home; there was no culture, no social life to depict. In this they seemed to follow James's footsteps and the reaction against these noisier and more belligerent expatriates of the 1920's turned also against Henry James. Its foremost spokesman was Van Wyck Brooks, the defender of the New England tradition. In 1920 he wrote his *Pilgrimage of Henry James*, which expounds the thesis that James, by exiling himself, not only failed to make the European world he longed for his own, but actually lost himself. By giving up his chance to grow roots in his native America, he gave up his chance of familiarity with any reality, and this seriously crippled his creative work. Brooks states that "an America that is actually simple and primitive is inhabited by Americans who inherit the desires, the social and spiritual needs of a civilization that is complex and mature", and he quotes Emerson as having already said: "our people have their intellectual culture from one country and their duties from another." Brooks then claims that James did not actually turn away from America at large, which he hardly knew — but from Boston, which seemed to him cold, restrained, lacking in spontaneity, rather too complacent and full of commonplace prosperity: turned away towards a gracious, harmonious, picturesque Europe of the imagination — which did not exist and which he therefore never could attain. Clinging to this romantic notion, formed already in his childhood, he failed to find an entrance into European culture as he found it actually existing. — James had made his choice consciously in the interest of fiction. In his *Life of Hawthorne* (1879) he claims that Europe offered a better *mise en scène* for a novel, because it was denser, warmer, richer in manners and types; that in the absence of those manifestations of an established society there simply wasn't anything for the novelist to depict. Hawthorne tried to remonstrate "that there simply was the whole of life left", and Brooks holds the same opinion, but claims that James never did get to know life.

In the same year 1920 S. B. Liljegren took up the same question in his study of *American and European in the Works of Henry James*²⁰ and came to the opposite conclusion as to the effect of expatriation on James's creative work. He examines the eminent role the theme of contrasting cultures played throughout James's life.

The method of the later works (L. says) shows that this problem was artistically the most important of his life. Without that splitting up of his consciousness effected by the contrast of American and European, the successful entering into the individual point

²⁰ S. B. Liljegren: *American and European in the Works of Henry James*. (Lunds Universitets Arsskrift, N. F. Avd 1, Bd. 15, Nr. 6, Lund 1920.)

of view of his creations, that power of so to speak acquiring the consciousness of another being to the elimination of his own, — James' highest artistic achievement and his immense advance upon every other artist of his time — without that splitting up it is difficult to imagine that the actual artist Henry James would have come into his being. The perfect accordance of his work with his theory of the "point of view" is most easily understood in the light of his double consciousness.

In accepting the given theme of the novels, which he finds well treated and fruitful without worrying whether the subjective view of America and Europe was realistic, Liljegren is fairer to James, who never claimed objectivity, who consistently defends the need for visions, and never — as Brooks seems to assume — pretended to have become one with the European world.

With regard to James's grasp of life and reality, Liljegren points out that his field had been limited long before he expatriated himself through his original introspective bent, which, as James himself points out in the autobiographical volume *A Small Boy and Others*, was encouraged by his early education. He had then been "thrown on the inward life", as he calls it, and the problems of life remained for him those of the mind foremost, and even predominantly those of the subconscious, secret, less obvious mind. "Hence" says Liljegren,

the subjects later on appealing to his artistic vision were such as e.g. the growing consciousness of too crude a milieu experienced by a delicate frame of mind and its longings for a far-away world supposed to be more congenial; or the inherent incompatibility of minds, unsuspected even if these minds have consolidated in widely separated surroundings, the whispering language of the past inaudible to untrained ears; the expressive countenance of by-gones (what James calls 'having a history of character', S.) visible to the delicate perception where the common eye detects only the occasional features of the present moment, and so on.

According to Liljegren, James's literary treatment of the inner life justifies him sufficiently in according such predominant importance to it over action, scenery, professions and material concerns — or whatever a different conception of reality makes other critics seek in vain in his novels. He also points out that the nationality and social setting of his characters have for James the concrete reality of milieu, shaping them into unmistakable personalities; and that only in so far as he sees them as such, the point-of-view method becomes possible: that is, only in so far as he is conscious of the existence of completely different outlooks on the same scene, can he see life as an interplay and drama of consciousnesses. And this awareness of differences has profited by his self-chosen exile.

However, critics of James are still concerned with the pros and cons of this problem. The question comes finally down to this: whether or not one likes James's artistic development, which has turned away more and more from action and scenery, from "specification", from definite episodes, to speculations towards shades of feeling, symbols and to what Régis Michaud²¹ calls "journeyings through psychology". Those who do not like it call it an impoverishment, a drying-up of vital forces, and would

²¹ Régis Michaud: *The American Novel Today*, 1928.

attribute it to his living in a world which forever remained alien, or in a world which did not exist.

Arthur H. Quinn²² complains that: "James' characters (especially in the Golden Bowl, where things have almost ceased to happen) spend so much time 'beautifully wondering' that they do or say almost nothing." "The plot has become thin", he says, the style involved, and "his aim to give the international contrast is ineffective since he understands neither American nor French characters."

Like Brooks, Quinn does not seem to see any artistic value in portraying just this uncertainty of the sensitive person lost in between and taken up by the contrast — as James's central characters usually are. In so far as he wished to base his criticism on the foils, the types, or — as James himself calls them — "ficelles", which merely serve to mirror or set off the acting characters' speculations, he may be justified in regretting a lack of finer realism. They are often exaggerated — almost caricatures of national types — impersonations of one trait or another. If one reads James's prefaces to the novels, one realizes, however, that this exaggeration is conscious, a technical device in the interest of dramatisation; that they are not *meant* to be real in the same sense as the main characters.

Vernon L. Parrington²³ sees in James the "embodiment of the vague cultural aspirations of the genteel tradition". He claims that James regretted his expatriation, that he withdrew from the "external world of action" into an "inner world of questioning and probing"; that he "pursued intangible realities that existed only in his imagination" and that his characters are "only externalizations of hypothetical subtleties."

Ferner Nuhn, in 1942, made a very careful study of what he terms *The Enchanted Kingdom of Henry James*²⁴, in connection with an examination of the "orientation of American Culture".

The "basic elements of James's famous international situation", he says, "are the following: Europe is being without becoming; America is becoming without being. Europe is status America energy.

Without America there would be no action, but without Europe no situation. To put it perhaps in its most general form, Europe is form without spirit, America spirit without form.

Other interesting things follow from this interesting proposition. America, as action, is necessarily the freer moral agent — and this is always true in a James novel. But Europe presents the only moral issue for America — and this too is almost always the case in Henry James's world. Europe, if we are to believe James, is America's fate.²⁵

The fate would consist in the character's being taken in by a refined, but essentially dead or even evil civilization and in his thereby losing his moral judgment.

²² Arthur H. Quinn: *American Fiction*, 1936.

²³ Vernon L. Parrington: *Henry James and the Nostalgia of Culture*; reprinted in *The Question of Henry James*, from *Main Currents in American Thought*, (N. Y., 1930) III, 239—41.

²⁴ Ferner Nuhn: *The Wind Blew from the East* (1942), chapter VI, pp. 87—163.

²⁵ *Ibid.*, p. 107.

Nuhn justly observes that:

the factor of Europe, as James felt and used it, is not necessarily represented by literal Europeans. Indeed, to illustrate this element in its most corrosive form James generally turned not to a native European but to a Europeanized American. He reserved for his Gilbert Osmonds and Madame Merles and Charlotte Stants and Christina Lights the role of representing "civilization" in its most seductive and destructive aspect.²⁶

We might in this connection recall T. S. Eliot's statement, that James has become European in a sense in which no native European ever can or will.

James's Americans, on the other hand, according to Nuhn, belong to a quite definite group: to the Americans of the "grand tour" who were endowed with leisure, wealth, and a belief in European culture as a kind of purchasable commodity. Europe for them was not "the old country", but essentially foreign. Its appeal first of all was aesthetic; but, says Nuhn, "to be as it were America's fate, Europe must appeal on other grounds than the aesthetic. It must appeal, in fact, on moral grounds."²⁷ "America has its moral weakness and Europe its spiritual strength"²⁸, and the drama of choices plays itself within these gradations. Besides good faith and moral strength, James's Americans are often endowed with crudity and naiveté; European civilization is not only deceptive, greedy, selfish, cruelly cold — but exquisite, precious, mature. However, Nuhn sees James as giving us in the end a final verdict:

in his enchanted realm there is no ripening and no generation. There is the adolescent dream, and the disenchantment, and a certain brave pathos. But the frost comes with the flower; the fruit itself never develops. Such is the devastating reality which James allows us to see beneath the glamorous illusion.²⁹

In other words, Europe is seen as a blighting element in the development of the American abroad: after a first blossoming under its influence the characters usually renounce it and return.

With regard to the much discussed lack of social consciousness in James, Nuhn raises an interesting point:

We do observe that this particular question virtually disappears in James's work after *Casamassima*. Social inequality does not figure thereafter as a moral issue or a dramatic situation, nor society itself as a thing essentially in process.

This I think is not without significance. Whatever James may have thought about social change, it is clear that he came to see it, for artistic purposes, as opposed to his "international situation". He could not go on dealing with English society as a process and at the same time find its greatest fascination to lie in its being finished.³⁰

Quoted thus out of context, this conclusion may sound somewhat forced. Nuhn comes to it after examining *Princess Casamassima*, in which he sees essentially the representation of the dramatic struggle between the reformer

²⁶ *Ibid.*, p. 109.

²⁷ *Ibid.*, p. 115.

²⁸ *Ibid.*, p. 114.

²⁹ *Ibid.*, p. 152.

³⁰ *Ibid.*, p. 111.

and the esthete in the hero's conscience. The reformer needs to change society; the esthete discovers "that any change would destroy its highest glory".

It may be interesting to supplement Nuhn's explanation of James's neglect of social problems — which remains more or less psychological, though he attributes the decision to "artistic purposes" — with James's own analysis of the artistic conflict he found himself facing in the *Princess Casamassima*. As stated in the preface to that one social novel, James attempted there to portray the spectacle of London life and society through the eyes of one who knew it from the outside — but could not get the door opened. He chooses a young bookbinder's apprentice with some obscure aristocratic ancestor and consequently an inborn refined taste, who joins a radical political movement; when he has committed himself he discovers the fascination of rich and cultured society life. The Europe which James knew and could have written about was the latter. According to his starting-point and his theory of the consistent point of view, however, he had to present the conflict as it plays itself out within the consciousness of the young man who, according to the premises, could not know what James knew and would have been able to present. What the author had to make visible, if he was to stick to his technique, was just what he did not know — either in Europe or America, namely the consciousness of another social sphere. The Europe he would have been able to dramatize in this particular book was that within the Princess's consciousness; and that was, as Nuhn points out, finished — finished to the point of making her long for an active part in the social struggle to change it. One might now wonder whether this struggle, that is "English society as a process" could not be presented from her point of view, that is within the rigorous bounds of Jamesian technique. Whether, that is, James would really have found a changing society necessarily impossible material for his art: given a different germ idea and assuming he was interested in the problem. The preface to this much discussed sample and failure seems to me to indicate, however, that even here the social question was rather a side issue from the beginning; that here again the author merely tried to give yet another reflection of the ever same culture, choosing the two different strata of London society merely as two poles of consciousness for dramatization, much in the same way as he opposes usually the American and European outlook. The ball which is being tossed to and fro, caught sometimes by one side, then by the other, the accidents and dramatic intensity of the game, and maybe its rules, are what interest him: not who wins or should win.

The above short presentation of Ferner Nuhn's main conclusions unfortunately in no way indicates the freshness of his empirical approach compared with earlier examinations of similar problems in James; nor the very careful detailed studies of separate stories and characters on which it is built up.

In 1904 Henry James returned to America for a ten months' stay which led him to the attempt at fiction with an American background and

at a travel book: *The American Scene*. These, along with his earlier shorter stories about purely American life, which he himself had partly excluded from the collected edition, have long been neglected. Only recently have they been reissued as *The American Novels and Stories of Henry James*³¹. The editor's introduction concludes with the assertion that this presentation of the American scene "looks as permanently valuable in its way as anything that the naturalistic novel has yet produced." The America they deal with is again a very special social set and whatever critics may find in them or read into them, will hardly be social consciousness. However, new light may be thrown on the question of the author's understanding of what he left behind, and thus indirectly on the validity of his presentation of the international scene.

III

A last group of critical studies to be mentioned here are those which place their main emphasis on James's craftsmanship. They are still comparatively rare — which may seem surprising in view of his own persistent emphasis on the problems of form and composition as the guiding principle in all his writings, and in view of the very elaborate explanations of his procedures and views which he has given in his *Prefaces*³² and in the essay on *The Art of Fiction*.³³ Especially surprising it may seem that no attempt has yet been made to discuss his complete works in his own critical terms. However, it can easily be seen that any examination from the point of view of technique would demand, even more than any other approach, a close familiarity with the enormous material at hand, as well as perfect mastery of critical terminology.

By the same token any attempt to evaluate the partial studies which have been made and even merely to indicate their scope becomes very difficult indeed, and quite haphazard within the frame of this sketchy survey. For the ramifications of any technical problem in James, the necessary modifications of any conclusions drawn, and even the definition of terms employed, would necessarily have to lead into discussions of more than one volume of his fiction as well as of his own theories.

This applies particularly to anything one might try to say about the most important volume to be mentioned in this group: Joseph Warren Beach's *Method of Henry James*,³⁴ which is still the only all-around examination of James's craftsmanship.

Beach places James within the development of realism in novel-writing and discusses his artistic devices in comparison with other authors. Placing

³¹ *The American Novels and Stories of Henry James*, edited with an introduction by F. O. Matthiessen. N. Y., Knopf, 1947.

³² Written for the New York edition of his revised works, 1907, edited as a separate volume: *The Art of the Novel*, with a preface by Richard P. Blackmuir, Scribner's, 1934.

³³ 1885; reprinted in the James volume of the American Writers Series.

³⁴ Joseph Warren Beach: *The Method of Henry James*, 1918.

them under the general headings of Idea, Picture, Revelation, Suspense, Point of View, Dialogue, Drama, Eliminations, Tone, Romance and Ethics, he takes up such questions as: variety menaced by too strict a consistency of construction and a clinging to types, which are merely embodiments of abstract conceptions. He discusses the influence of pictorial art, the kinship of James's novels to the detective story in that they make us ask "what did happen?" rather than "what is going to happen?"; the intensification of interest due to the consistent point of view. He takes up the questions of economy, of consistency of tone, the use of auxiliary figures, and finally the elements of drama and romance within James's novels. In the chapter on James's ethics, Beach tries to work out the author's set of moral values. Any reader, especially any devoted reader of James, will certainly marvel at the courageous undertaking to untangle this fine web of shades and ambiguities. For, as Beach says himself, "James's stories are a continuous record of fine perceptions had or missed", and "for his characters to be trivial is the one unforgivable sin"; and thus any definite motive one might want to pin any one of them down to will have to be weighed very carefully. No one quotation may be taken as sufficient proof, since we have always to consider the tone in which it is said and the subjective viewpoint of the character which colours it. One sentence from *What Maisie Knew* may serve as illustration for the roundabout ways by which we sometimes have to penetrate to the core of motivation:

if he had an idea at the back of his head she had also one in a recess as deep, and for a time, while they sat together, there was an extraordinary mute passage between her vision of this vision of his, his vision of her vision, and her vision of his vision of her vision.

Any attempt to summarize Mr. Beach's conclusions, would necessarily falsify them. Therefore, I will pick out only one separate technical problem, that of the consistent point of view, which is also examined in two other critical studies which should be considered here: Percy Lubbock's *Craft of Fiction*³⁵ and Edmund Wilson's essay on *The Ambiguity of Henry James*.³⁶

We have seen how Liljegren comes to the conclusion that the splitting up of James's consciousness is, if not directly at the bottom of his theory of the point of view, at least an invaluable asset in working it out consistently. The method consists in presenting the whole action — the actual incidents that is, as well as any previous history of any of the characters — as it is mirrored in one special consciousness: either that of one of the main participants in the action, or of a specially introduced observer who acts as the author's deputy. This latter device is used to great advantage in shorter stories and not infrequently the observer is himself a man connected with literature. James was very careful not to cheat, that is, never to give away any information which the supposed centre of consciousness could not

³⁵ Percy Lubbock: *The Craft of Fiction*, 1921.

³⁶ Edmund Wilson: *The Ambiguity of Henry James*, 1934—38 (reprinted in *The Question of H. J.*, from *The Triple Thinkers*).

know of or guess by any clue. In this rigorous consistency he saw an aid to composition and to an intensification of interest; i.e. by adding to the thing presented some fine observation and consciousness of it. It can easily be seen how this method led him inevitably to what Beach calls "a proceeding by revelation, as if he were gradually unveiling a picture". This is often a retarding element in his stories, limiting the amount of action which can be told and slowing down the progress of narrative, especially since any previous history leading up to a given scene or decision will have to be introduced casually, so as to be available not only to the reader but to the consciousness in question. And we can also see how that may lead to a presentation of the material in which the principal interest consists in finding out just what went before; for, as Beach points out, "James attempts to make the reader master a given position very thoroughly before he proceeds to the next, and he tries to express the last drop of human significance from whatever circumstance he puts into his press."

Percy Lubbock stresses that this point-of-view method is not necessarily more objective and less personal than the way of telling a story by simply recording it from outside, as Thackeray does in *Vanity Fair*. He claims that by identifying himself with one of the characters to the point of adopting his or her viewpoint, the author adds a new interest by "making a drama of the narrator himself" and "authenticating and enhancing the picture." The method of the consistent viewpoint, without comments by the author, is thus, while apparently more objective, really a more personal expression of the author.

James objected to Tolstoy's *War and Peace* on the grounds that the author had no viewpoint in ranging his material and thus wastes "the fund of life" which he has at his command.³⁷

This is one of the points on which Edmund Wilson attacks him.

Obviously (he says) the question of whether the novelist enters into a variety of points of view has nothing to do with his technical proficiency or even with his effect of concentration... One trouble with *The Tragic Muse* is that James does not show us the inside of Mariam Rooth; and if he fails to do so, it is because, here as elsewhere, he does not know, as Tolstoy did, what the insides of such people are like ... and so his curious, constant complaint that he is unable to do certain things because there is no longer space within the prescribed limits of the story is certainly only another hollow excuse: he never seems to be aware of the amount of space he is wasting through the round-about locutions or quite gratuitous verbiage with which he habitually pads out his sentences — and which is itself a form of staving off his main problems. His censure of Tolstoy for his failure to select is a defensive reflex action on Henry James's part for his failure to fill in his picture.

Criticism of this kind, however, leads us right back to where we started from: to the fact that one either does or does not like James, and takes him at his word in his explanations of his artistic devices, or treats him as "the old pretender", as Rebecca West once called him. As early as 1903

³⁷ Cf. the Preface to *The Tragic Muse*, and James's letters to Hugh Walpole: May 19, 1912 and August 21st, 1913.

William Dean Howells summed up the crux of this latter attitude of readers and critics alike:

they read him in a condition of hot insurrection against all that he says and is; they fiercely question his point of view, they object to the world he sees from it; they declare that there is no such world, or that if there is, there ought not to be, and that he does not paint it truly.³⁸

Among the critics who have given their attention to the craftsmanship of Henry James we must certainly not omit to mention Prof. F. O. Matthiessen who in 1944 edited the *Stories of Writers and Artists* for New Directions and in the same year, in his volume *Henry James, The Major Phase*³⁹, published an analysis of the later novels: *The Ambassadors*, *The Wings of the Dove*, *The Golden Bowl*, *The American Scene* and *The Ivory Tower*.⁴⁰

Although any close study of separate novels necessitates a certain amount of recapitulation of plots and Prof. Matthiessen states that in "scrutinizing James's major novels" he also "tried to write an essay in cultural history", this volume may yet be counted as a study in technique. As such it adds a very valuable new approach in taking into account the notebooks of Henry James and the change of style indicated by his revisions for the later editions. The notebooks contain James's first notations of the germ ideas and anecdotes which suggested his stories and novels and Prof. Matthiessen devotes considerable space to showing the further developments of those initial inspirations for plots and characters, taking into account also the preface for the New York edition. An appendix on the revision of *The Portrait of a Lady* points out that James's style tended to become more and more concrete and intense; it notes a deepening of emotional tones, a heightening of theatrical detail, a transformation of ideas into images and, more on the negative side, an increasing delight in virtuosity and elaborate imagery.

The Major Phase does not attempt a survey and discussion of artistic devices in the same sense as Beach's *Method of Henry James*. Some of them are mentioned and shown as they suggest themselves naturally in connection with the novels discussed; they are illuminated by their use in particular instances, but not discussed in the abstract.

In accordance with its aim to be an "essay in cultural history", this study also attempts to place James with regard to his contemporaries and fellow craftsmen: comparisons are drawn here and there with such writers as Hawthorne, Balzac, the French Symbolists, Thomas Mann. It also devotes a special chapter to the discussion of James's religious feelings which,

³⁸ William Dean Howells: *Mr. Henry James's Later Works*, January 1903, North American Review CLXXVI, 125—37; reprinted in *The Question of Henry James*.

³⁹ F. O. Matthiessen: *Henry James, The Major Phase*, Oxford Univ. Press, 1944.

⁴⁰ Two of these have become available in recent reprints: *The Wings of the Dove*, Modern Library, 1945; *The Ivory Tower*, in "The American Novels and Stories of Henry James", Alfred A. Knopf, 1947.

according to Prof. Matthiessen, took largely the form of an intense belief in consciousness, if not in the superconscious.

James's special field in which he excelled was, according to Prof. Matthiessen, "'the art of reflection' in both senses of that phrase — both as a projector of the luminous surfaces of life and an interpreter of their significance."⁴¹ He combined the painter's eye (trained both in practical attempts in his youth and in life-long appreciation) with a strong analytical sense which tended to make his novels "strictly novels of intelligence rather than of full consciousness"⁴², causing "a vast difference between James' method and that of the novels of the stream of consciousness."⁴³

Zürich.

HEIDI SPECKER

Notes and News

English Studies in Czechoslovakia after the War

Czechoslovak research in English Language and Literature suffered two great losses during the war. Professor Chudoba, founder and head of the English department of the Masaryk University in Brno, died in 1942. His death deprived the family of Czechoslovak literary historians of one of the finest and most intuitive interpreters of English poetry. His most important work was published posthumously: a monograph on Shakespeare in two volumes. Shortly before the end of the war — in April 1945 — we suffered perhaps an even greater loss: Professor Vilém Mathesius left us for ever. A hero in the true sense of the word, for years he was almost blind, very often incapable of walking; yet his active spirit was never at rest. He was the founder and builder of English studies in Czechoslovakia, and the house he left had such excellent foundations that a new generation is now able to carry on and realise most of Mathesius' plans. Mathesius was as much a literary historian as he was a pioneer in linguistic research and his pupils are now continuing in both directions. When the victory of the just cause made it possible for our universities to re-open their doors, the English departments were flooded with old and new students. There are about six times as many students of English as before the war. A new university (or rather, a very old university) was re-established in Olomouc, and the English department of the University of Palacký was among the first to start work.

The senior professor of English is Professor Bohumil Trnka, who holds the chair of English Philology in the Caroline University at Prague.

⁴¹ F. O. Matthiessen: *Henry James, The Major Phase*, p. 35.

⁴² *Ibid.*, p. 23.

⁴³ *Ibid.*, p. 22.

He is mainly interested in English historical syntax and in the phonology of English and cognate languages. Professor Otakar Vočadlo is now Professor of English Literature in the Caroline University. He suffered very badly during the German occupation, being dragged from one concentration camp to another for several years. He is the author of books on contemporary English and American literature and of a number of papers on English and comparative lexicology. A new chair of American Culture and Literature has been founded at the Caroline University and Dr. Zdeněk Vančura has been appointed Associate Professor. He has recently published a study of Nathaniel Hawthorne. The Masaryk University of Brno has appointed Dr. Josef Vachek as Lecturer in the English Language and Dr. Karel Štěpaník as Lecturer in English literature. Vachek has published various papers on the phonology of modern English, his last work being a syntactical study of Negation in English. Štěpaník has undertaken an analysis of the writings of Hazlitt which is to be published shortly. The Palacký University in Olomouc has called upon two young experts in English studies to lecture on English Language and Literature until definite appointments are made. They are: Dr. Ivan Poldauf for the linguistic aspect and Dr. Jaroslav Albrecht for literary history. While Poldauf is primarily interested in syntactical problems of modern English, Albrecht is by now a well-known authority on Shakespeare, especially on Shakespeare and Bohemia. Another young scholar, Dr. L. Cejp, has been appointed Lector in English to the Prague Commercial College in succession to Professor Zdeněk Vančura. The University of Bratislava has so far not made any appointment to the chair of English Language and Literature in succession to Professor Vočadlo. Mr. Brander, an Englishman, was put in charge of the department on the recommendation of the British Council. The English Department of the Caroline University considers itself fortunate in having as a visiting lecturer Mr. Edwin Muir, the well-known English poet and critic, who is Director of the British Institute in Prague. Dr. René Wellek, lecturer on English literature in the Caroline University, author of a study on *The Rise of English Literary History*, has so far not yet returned from the United States, where he is professor of Slavonics at Yale University.

Most of the above-named scholars contribute regularly to the *Časopis pro Moderní Filologii*. Its English section is edited by Professor B. Trnka. Short summaries are published in English and Russian in a special supplement which is called *Philologica* and sent abroad. The sixth volume of the *Prague English Studies* (published by the Philosophical Faculty of the Caroline University) is in preparation and will contain the most recent Czech contributions to English research.

Prague, 1947.

VILÉM FRIED.

Reviews

GEOFFREY CHAUCER, *Contes de Cantorbéry*. Contes Choisis, avec Introduction Grammaticale, Notes et Glossaire, par JOSEPH DELCOURT. (Bibliothèque de Philologie Germanique, Vol. X.) Paris: Aubier. 1946.

The volumes appearing in the series *Bibliothèque de Philologie Germanique* under the general editorship of Messrs. A. Jolivet and F. Mossé deserve a hearty welcome. Especially so on the part of the post-war continental University student, who finds himself in a sorry plight on account of the shortage of handbooks: the English ones being scarce and hard to get, the German ones — among them some that are almost indispensable, such as Ten Brink's *Chaucers Sprache und Verskunst* — no longer obtainable. The 'Contes de Cantorbéry', a well-planned introduction to the study of Chaucer and his language, therefore comes at the right time. The Introduction and Notes are written in the editor's own language, for which there will have been good reasons; yet, the use of English as the vehicular language in books of this kind would seem to be indicated, since students intending to tackle Chaucer's language, including those that have little or no French, may be supposed to have a fair knowledge of English.

The 'Contes Choisis' are: The Prologue, the Clerk of Oxford's Tale and the Franklin's Tale. The text is that of the Ellesmere MS. and is strictly adhered to (apart from the punctuation), a critical edition avowedly (p. 18) not being aimed at. Only in those cases that the Ellesmere MS. is manifestly wrong have the readings of other MSS. been added in footnotes for the students to try and find the necessary corrections. In other respects, too, the editor has no axes to grind: in his succinct survey of the life and works of Chaucer, his clear and painstaking exposition and illustration of Chaucer's style of versification, his very readable introductions to the three pieces chosen, and his numerous elucidatory notes on different passages and constructions, he does not open new vistas, aiming only at methodically presenting the facts in the light of modern scholarship. The numerous references to the opinions of the latest Chaucer specialists, such as Sisam, Liddell and Manly, are as many welcome signposts for those students who may be in quest of further information. The addition of Chaucer's sources for the Clerk's Tale in Latin and Old French enhances the value of the book.

From the chapters on 'Phonétique', 'Morphologie' and 'Syntaxe' it appears that it is not easy for a man to be two things at the same time, in this case: an *homme de lettres* and a linguist. *Homme de lettres* M. Joseph Delcourt E. S. XXIX. 1948

certainly was ['was', I regret to say, as with his last book came the sad news of his decease], as witness his splendid *Essai sur la Langue de Sir Thomas More*, with its masterly observations on the great humanist's style and its richness in purple patches. As a linguist, however, he does not show himself adequately equipped. It is not so much the omissions and peccadilloes in the chapters on pronunciation and morphology that give this impression [§ 43 the form *bown* F. 1503 is not mentioned among the examples of str. verbs III class; § 44 without any commentary *breken* and *speken* are given as belonging to class IV, although in § 40 it is said that in this class the vowel is followed by a liquid or nasal; § 45, the form *bit* in 'As Austin *bit*' (Prol. 187) is not mentioned; § 48 among the forms of the preterite-present verbs the forms *konne* (C933) and *myghte* (C453 and passim) are missing; § 55 Old English *nēah*, and not MiE. *ny* (Prol. 588 & 610), is given as the positive of *neer*; § 45 the *o* of *quod*, but not the *d*, is accounted for; § 46 the infin. *stonden* (Prol. 84) is not mentioned; § 62 the parasynthetic combination *gat-tothed* is stated to consist of a noun + past participle.]. But it is especially the chapter on syntax that in many respects betrays unfamiliarity with the structural features of the English language at the time of Chaucer. Apparently taking the patterns of present-day English as logically correct, as having "une raison logique" (§ 71), the editor passes censure on quite a number of constructions in Chaucer that do not conform to modern practice, saying (p. 104) that our poet "s'exprime sans grand souci de logique" and calling his syntax "enfantine". "De fait ne croit-on pas souvent en lisant Chaucer qu'on entend parler un enfant?" It can, however, be proved that at the time the so-called irregularities were not unidiomatic at all. Among the "exemples bizarres" of the use of the past participle, "où des confusions de tournures sont évidentes" are (§ 107) 'ye han herd me sayd'. Compare however: c 1220 Bestiary 584, 'He hauen herd told of this mere'. | c 1330 R. Brunne, Chron. (1870) 101, 'I haf herd told of þis duke'. | c 1445-50 Peter Idley's Instr. (ed. D'Evelyn 1933) Bk. I 316, 'An hasty Iuge, I haue herde said, is not gretly for to preise'. | c 1450 Bk. of Margery Kempe [EETS] 119, 25, 'sche had herd telde so mech euyl telde of hir'. | idem 103, 10, 'as he had herd seyde'. | 1528 St. Th. More, Dial. Her. 234 D 13, 'I haue herd spoken therof'. — For the other "bizarre" use of the past part. in C 1096-8 'God .. Hath doon yow kept', see my article on this idiom in *Neophilologus* xxx, 1 (1946). I can here add the exact parallel: 1450 Bk. of Margery Kempe [EETS] 201, 19, 'any euyl spirit .. þat wolde many a tyme a don hir left of hir good purpose'. — The phrase 'To goon *a-begged*' (F 1580) is said to be due to confusion on Chaucer's part. This idiom, however, can be traced back to the 13th century: c 1200 Trin. Coll. Hom. 209, 'Ure fo fareð *on hunteþ*'. | c 1280 South. Passion [EETS] 2176, 'þo sede Peter, "ich wolle now a ffisshyng go anon". And wende *a-fissheþ*'. | 1289 Rob. of Gl. 8639, 'Vor to wende an *honteþ* in ðe nuwe forest'. | idem (in Skeat, Spec. p. 14) 387, 'As he rod an *honteþ*'. In these examples the forms in *-eþ* represent Old English nouns in *-aþ*, *-oþ* (c 1000 Ælfric, Gen. xxv, 28, Isaac lufode Esau for his *huntoþe*). Chaucer

has moreover: C.T. C 406, 'her soules goon a *blakeberied*'; D 354, 'she wolde .. gon a *caterwawed*' and the analogous D 1778, 'His felawe was *go walked*'. — When in § 117, with regard to: C 1096-8, 'God .. And your benyngne fader .. Hath doon you kept', the editor says: "il arrive au poète .. d'oublier que la phrase a plusieurs sujets et de ne tenir compte que du dernier", he overlooks the fact that *hath* in Chaucer is used both for the singular and the plural. — F 1210 'Is redy oure soper' is called a "gaucherie". — Concerning the occasional alternation of preterite, present tense and perfect tense (as in F 1339, He taketh his leve, and she astoned stood), a frequent phenomenon in Middle English narrative poetry, it is stated (§ 134) that Chaucer has "un sens imparfait de la distinction entre le présent et le passé". (Compare: 12 .. Genesis & Ex., Story of Joseph 36, 'Alle hi *woren* ðanne sore ofrigt. Iacob ðu him .. *bimeneþ* ougt'. | idem 72, 'And quan he *weren* ut tune went, Iosep *haveþ* hem after *sent*. ðis sonde hem *overtakeþ* raðe'. | a 1300 Floris & Bl. 27, 'Clarice Arose up in þe morezentide And *haþ* cleped Blaunceflur'. — Among the "phrases nettement irrégulières aux yeux de la logique moderne" (§ 140) we find: C 908-10, 'Hym wolde thynke it were a disparage To his estaat so lowe for t'alighte, And *voyden* hire as soone as ever he myghte'. Here the fact is lost sight of that Chaucer lived in a time when the transition from impersonal to personal constructions was in full swing, and that consequently the person denoted by the oblique form of the pronoun in e.g. *him thought* was mechanically understood as the subject of the following verb, so that 'Hym wolde thynke' and 'he wolde voyden' could be contracted as is done in the above quotation. Similarly we find elsewhere in Chaucer: Troilus II, 22, 'Ye knowe ek, that in forme of speche is chaunge, Withinne a thousand yeer, and wordes tho That hadden pris, now wonder nice and straunge *Us thinketh them*' [= we think them; (seem > think)]. | Clerk's T. 106.7, so wel *us liketh yow And al youre werk and evere han doon* [Incorrectly interpreted on p. 191]. | Prol. 785, '*Us thoughte* it was noght worth to make it wys, And *graunted* hym with-outen moore avys'. — When in the same section the editor states that F 1481-3 'I yow forbede .. That nevere .. To no wight telle thou of this aventure', betrays "une gêne dans l'emploi du style indirect ou l'expression de la subordination dont le poète se débarrasse en mêlant soit à l'un soit à l'autre des formules directes", he forgets that the use of *that* introducing constructions in direct speech was a recognized idiom in earlier English; indeed, in Chaucer himself there are more examples than the one M. Delcourt adduces, even in the pieces chosen, e.g. C. 569, 'o thyng wol I prey yow .. That .. Burieth this litel body in som place'. | Prol. 499, 'And this figure he added eek ther-to, That if gold ruste, what shal iron do?' | C. 348, 'But thise demandes axe I first .. That .. Wol ye assente, or elles yow avyse?'

Space forbids the exposing of more similarly misleading assertions. What has been said may suffice to show how much safer it would have been to leave the illustrative material uncommented on. In that case space would have been gained for the insertion of instances of quite a number of constructions as interesting and as much deviating from present-day usage

as those that are given, e.g. Prol. 119, 'a nonne That *of her smiling* was ful simple and coy.' | idem 167, 'a manly man, *to been* an abbot able'. | idem 208, 'A Frere ther was, a wanton and a merye.' [without one]. | idem 219, 'As seyde hymself'. [*himself* as subject]. | idem 223, 'he was an esy man to yeve penaunce'. | idem 502, 'No wonder is a lewed man to ruste'. | idem 685, 'A vernycle hadde he sowed upon his cappe'. [Not a 'perfect tense'.] | C 79, 'In tyme comyng'. | idem 304, 'I neither may ne kan lenger the plesance .. hyde' [Difference between *may* and *kan*.] | idem 317, 'he wax .. quakyng'. | idem 586, 'upon peyne his head of for to swappe'. [= on pain of having his head cut off.] | idem 839, 'God shilde swich a .. wyf to take Another man' [Obj. + inf. construction.] | idem 829, 'Where as I was noght worthy bee'. | idem 910, 'the fame up sprang to moore and lesse'. | idem 999, 'deere enough a jane'. | idem 1019, [she] 'That in so poure array was for to see'. | idem 1382, 'But was ther noon .. That she nas slayn' | idem 861, 'he did me strepe' [Obj. + inf.] | F 876, 'Se ye nat?'; F 980, 'sey ye thus?' [Questions etc. without *to do*.]

As to the 'Glossaire', it would have been a good thing if phonetic transcriptions had been added. The observations in the chapter on "Phonétique" leave the students, apparently supposed to be unacquainted with Old English, in the dark about the pronunciation of quite a number of words, especially those containing the vowels *o* (representing at least five different sounds) and *e*. In a second edition a few words might moreover be added: *ay* (Prol. 233); *acorde* (Prol. 244); (*she was*) *out of alle charitee* (Prol. 452); *to grope* = to examine (Prol. 644); *at his owene gise* (Prol. 663); *spynnyng* (C. 233, 'A fewe scheepe spynnyng on feeld'); (*allas*) *the while!* (C 251); *dispoilen* (C 374); *ymaginyng* = wondering (C 599); *to serve* = to treat (C 640); *at day set* (C 774); *t'alighte* (C 909); *servysable* (C 979); *dispende* (C 1123); *goon* = perish (in F 777, 'so moot I goon'); *meenes make* (F 883) | *gladly* (F 1225); *scour* (in F 1357 'I wot no scour'). The vocabulary gives 'peine' as the translation of *penaunce*; this is of course wrong for: Prol. 223, 'He was an esy man to yeve penaunce.'

To sum up: a useful book, on account of its many excellent qualities and despite the above-mentioned, easily remedied, deficiencies.

Nijmegen.

F. TH. VISSER.

Shakespeare's Sonnets: Their Relation to His Life. By BARBARA A. MACKENZIE. x + 82 pp. Cape Town: Maskew Miller Ltd., 1946. Price not stated.

Vita e Arte nei Sonetti di Shakespeare, di BENVENUTO CELLINI. vii + 394 pp. Roma: Studium Urbis, 1943. Price (in 1943) lire 80.

I Sonetti di Shakespeare. Testo riveduto, con versione a fronte, introduzione e note a cura di PIERO REBORA. xliii + 197 pp. Firenze: Sansoni. Price (in 1941) lire 15.

The Humors of Shakespeare's Characters. By JOHN W. DRAPER. 126 pp. Durham, North Carolina: Duke University Press. 1945. Price \$2.00.

Shakespeare's Imagination, A Study of the Psychology of Association and Inspiration. By EDWARD ARMSTRONG. 191 pp. London: Lindsay Drummond Ltd., 1946. Price 10/6.

Where Man Belongs. H. J. MASSINGHAM. 256 pp. London: Collins, 1946.

Our century has discovered new forms of poetry, new ways of studying poets. This does not prevent old types of research from surviving, chiefly in provincial Universities. When confronted with the nth dissertation on Shakespeare's *Sonnets* from the University of Bloemfontein or from the Magistero of Rome, are we going to envisage it with more favour than we would bestow on the latest "infallible" system for winning at the *roulette*? On the basis of well-known historical data and rehashed conjectures, we are once again invited to read Shakespeare's *Sonnets* in a different order from the traditional one. Let us then revolve the famous book like a kaleidoscope: however bizarre the pattern formed by the shifting pieces of coloured glass, it will always be arresting and beautiful. Prof. Benvenuto Cellini seems to have inherited from his famous namesake the goldsmith a passion for ingenuity and intricacy; however, he keeps his sanity in his survey of the various theories on the *Sonnets*, and his arrangement of them according to their contents and probable dates is on the whole cautious; he is well-read in the literature on the subject, adopts the *School of Night*, is in favour of Prof. Acheson's identification of the Dark Lady with Anne Sachfeilde, and only in the case of son. 125 seems to lose his balance in seeing in it a covert allusion to the poet's allegiance to Roman Catholicism. Of all the various suggested rearrangements of the *Sonnets*, Prof. Rebora favours Prof. Denys Bray's, but after all sticks to the traditional order, as "the ideal order fixed by the poet escapes us". He concludes: "Frequent as are the sentimental contradictions of the various sonnets, I believe they can be explained away on a purely poetic ground through the almost

surrealist interplay of their harmonies and perfect verbal measures." ("Le contraddizioni sentimentali nei vari *Sonetti* sono frequenti, ma credo risolvibili in pura sede poetica nel giuoco quasi surrealista delle loro armonie e perfette misurazioni verbali"): a non-committal position. Prof. Rebora's translation is only meant to help the Italian student; it does not, however, always make one aware of implications and *doubles entendres*, and occasionally is misleading (e.g. the last line of son. 71, *mock you with me*, is wrongly rendered as "non si faccia beffe d'entrambi"). The Italian student is sure to profit more by Prof. Cellini's careful commentary than by Prof. Rebora's not flawless translation and scanty notes. Miss Mackenzie sees in Greene's famous attack on Shakespeare a capital event in the life of this latter, who would have been affected by it no less than Keats by the strictures in "Blackwood's Magazine" and the "Quarterly": "Very likely Shakespeare made no open protest: he was too shy, and he must have shrunk from joining in any public mud-slinging. But in private and to his *best of dearest* he gave vent to piercing cries of anguish and bitter humiliation in a number of sonnets, the true significance of which has been strangely overlooked by critics, though the key-word is there plain to read His work had been held up to public ridicule and shamefully insulted, his name had been jeered at, his pretensions of gentility mocked. His immediate reaction is seen in Sonnet 71. His thoughts fly to the idea of death as an escape from *this vile world*, etc." Miss Mackenzie concludes: "All very exaggerated, we may think, and unnecessarily morbid, but how much more human than the traditional picture of a calm disdain so popular among Shakespeare's idolaters!" In Sonnet 72 the poet is supposed to continue in the same strain of almost hysterical abjectness. "A *virtuous lie* to prove the poet's merit? *Shamed? Nothing worth?* This is a new attitude for Shakespeare to adopt towards his work! And then the curious harping on his name! Shy uncertainty we have had before, but never this almost frantic sense of degradation that vibrates through these urgent lines. Greene had done his work well." Surely Miss Mackenzie transfers to the Elizabethan period a sensitiveness of authors about their works which is a fruit of romantic individualism. Had Shakespeare been so sensitive, how many problems of attribution and textual criticism would have been spared us! But Miss Mackenzie is so engrossed by her conjecture, that a few pages later we find her speaking of "the fatal September 1592" as a matter of course. Miss Mackenzie is in favour of an early date for most of the sonnets, draws some interesting parallels between *Lucrece* and the sonnets, and wonders whether *Antony and Cleopatra* was not Shakespeare's *amende* to the Dark Lady, *alias* Avisa "this coquette, wavering, false, fascinating, yet in the end splendidly loyal to her old lover".

These works on Shakespeare's *Sonnets*, as I was saying, do not stand out from the ordinary output of scholarly research which year in year out gets piled up at the foot of his monument. But it was to be expected that our age, which thanks to T. S. Eliot's verse and Joyce's prose has discovered new subtle links between images and sounds, and detected a deeper pattern

in writings than the one sanctioned by logic, would have found out new methods to interpret the poets. The leader of the new school of criticism was perhaps Prof. John Livingston Lowes, whose epoch-making *Road to Xanadu* (reviewed by me in *English Studies* the year after its publication: vol. X, no. 4, 1928) transformed a *Quellenforschung* into a study of the ways associative links become established in a poet's mind; then there followed Caroline Spurgeon's *Shakespeare's Imagery and What It Tells Us* (see *English Studies* vol. XVIII, 4), where Shakespeare's plays are seen in the light of certain prevailing clusters of images, which give the quintessence of what the poet felt about his subjects. On this same road Edward A. Armstrong has now pushed even further, as we shall see, whereas an American professor, John W. Draper, would have us study the psychology of Shakespeare's characters according to the old medical theories on the humours. Each successive century, Prof. Draper maintains, lays on the texts its *patina* of interpretation: one must free Shakespeare from the incrustations of three centuries, and, instead of having recourse to psychoanalysis, adding thus a new disfiguring layer, one must turn to old books of medicine and astrology, and try to see the actions and reactions of Shakespeare's characters in their light. There was a contemporary of Shakespeare who took the humours as the basis on which to construct characters, namely Ben Jonson, but will the four traditional categories of sanguine, phlegmatic, choleric, melancholy types take us very far in the exploration of the measureless Shakespearean world? Shall we still cross the Ocean with Columbus' caravel when so much quicker conveyances are available? But Shakespeare, Prof. Draper maintains, conceived according to the humours; he meant to represent the tragedy of Hamlet as a perfect case-history of melancholy, not innate, but superinduced through psychological frustration. "Melancholy men where thought to oscillate, like sufferers today from maniac-depressive psychosis, between a state of choleric violence that might run into madness, and a state of depressed, though by no means phlegmatic, quiet. It must not, therefore, be confused with the modern word *melancholy*, to which romanticism has given the sense of sweet passivity." However, there is not one of Shakespeare's characters that is paradigmatically derived from the theory of the humours, on the lines of Ben Jonson; least of all Hamlet, so that when Prof. Draper is found ready to admit that "Shakespeare's characterization is too close to life to be as simple as the preceding chapters might imply", and that "in the course of a play, the humor of a character may actually change", he implicitly scuttles his whole system. That of transferring the whole water of the sea into a small ditch with the help of a mere ladle was a miracle which the symbolical child of St. Augustine's vision might have performed, but, for that matter, Prof. Draper is no such child. His method holds good in the case of a doctor Caius (in the *Merry Wives*), whose type tallies with the choleric man described in Dariot's *Astrologically Iudgement of the Starres* (1583); but a Lady Macbeth "must have been by nature more or less phlegmatic; her ambitions show her choleric; and her intrigues and madness

point to a melancholy end" — and she is something else, too. Just try to give an idea of the palette of Titian or Velazquez in a two-colour print! Shakespeare may well have started from the theory of humours, and there are a few cases in which fitting his characters into that theory may prove a useful approach towards their interpretation, but Shakespeare went so much beyond it that even modern psychology finds it hard to keep pace with him.

Be that as it may, there is no doubt that the method of a modern psychologist like Mr. Armstrong assists us much more toward the right understanding of Shakespeare than any application, no matter how diligent, of the old theory of humours. Armstrong has succeeded in tracing certain clusters of images which keep recurring in Shakespeare, held together as they are by subtle links of subliminal associations which go back to the poet's emotional experience. A passage from *1 Henry IV*, II, iv., may be quoted by way of illustration. Prince Henry is making fun of Falstaff's corpulence:

How now, my sweet creature of bombast. How long is't ago, Jack, since thou sawest thine own knee?

Falst. My own knee! when I was about thy years, Hal, I was not an eagle's talon in the waist.

Just why should an eagle's talon come into Shakespeare's mind? Because the image of Falstaff bending down to look at his knee recalls knees bent in homage to pride and majesty whose symbol is the eagle. Passages from *Richard II* and *3 Henry VI* witness to this association of ideas. Shakespeare's imagination, not unlike Victor Hugo's, constantly swings from an image to its contrary. A few lines later, in the same scene of *1 Henry IV*, we find the sparrow mentioned in the dialogue between Prince Henry and Falstaff, and immediately afterwards Falstaff calls Prince Henry a cuckoo. Here there is no reference to cuckolding — a theme which elsewhere introduces the cuckoo. The sequence of thought is as follows: Shakespeare, as we have seen, has just referred to the eagle — a Pride bird. The dignified and royal eagle is associated by contrast with the mean, plebeian sparrow, as in *Macbeth*, I, ii, 35. But he knew that "hateful cuckoos hatch in sparrows' nests" (Lucrece, 848), and that "the hedge-sparrow fed the cuckoo so long, That it had it head bit off by it young" (*King Lear*, I, iv, 235, cf. *1 Henry IV*, V, i, 59). Thus the reference to the cuckoo's fosterer inspired the mention of the fostered itself. There is a continuity of association between Falstaff's knee, the eagle, the sparrow and the cuckoo. Therefore, Mr. Armstrong concludes, it is because Falstaff's waist was once like an eagle's talon in girth that he calls Prince Henry a cuckoo!

Or take another case: Why should Ophelia be drowned while hanging her coronet weeds on the pendent boughs? Because, when Shakespeare was sixteen, a girl was found drowned after an unfortunate love affair, and at the inquest which was held at Stratford her parents, endeavouring to prevent a verdict of *felo de se*, pleaded that their daughter was drowned by accident and that she slipped from a great slanting willow while dipping flowers she

had gathered in the stream; and her name was Katherine Hamlett. An actual electric circuit seems to close in Shakespeare's imagination and memory, and a spark is seen flashing forth.

These instances, chosen among the simplest ones, illustrate an aspect of Shakespeare's imagination, its amazing fluidity, to which attention had been called already by critics of the traditional type, such as Desmond MacCarthy, who wrote:

This streamy quality of his mind gave Shakespeare's mind its felicitous facility, and, at great moments, a matchless homogeneity. His words modify each other more than those of other writers; they melt and blend together in so extraordinary a degree that a whole passage often has the unity of a single phrase. Hence his glory as a craftsman; hence, too, his obscurity and difficulty.

The way in which the dramatist uses again materials already used reminds us of mental processes which are characteristic of dreams. Mr. Armstrong, however, does not try to trace Shakespeare's images back to archetypes or mythical symbols as Jung does in his curious study of the alchemists (*Psychologie und Alchemie*, Zürich, 1944). There is not even need, for that matter, to have recourse to Freud in order to detect the image clusters hidden within the thick leaves of Shakespeare's lines. Any poet has such clusters, and Mr. Armstrong himself provides illustrations from Wordsworth and others. But no doubt some of those clusters argue repressions and fixations in the poets. The use of the adjective *naked*, quite divorced from erotic sensation, in Wordsworth, suggests a repressed emotional experience associated with the image. And if Shakespeare's pages teem with sexual equivocations and cryptic erotic allusions, as can easily be shown, should we not infer a subconscious preoccupation with the immoral and diseased, should we not, therefore, revise that superficial point of view which sees Shakespeare as an imperturbably sane, nay, even Christ-like, poet?

A critical approach of this type would never have been, without the example of Joyce, who has carried to its extreme limit the play of associations and contaminations of words and images. Joyce's caricature has opened our eyes to Shakespeare's normality. Once certain associations became established in Shakespeare's mind in consequence of circumstances which affected his sensibility directly, they repeated themselves, permeated the atmosphere of whole plays (as the image of nauseous food recurs in *Troilus and Cressida*), became so to say dominant notes, emblems: the idiosyncrasy of those associations amounts to a sign manual. The components of a single cluster may be linked together not only by their emotional significance, but also by similarity of sound, or merely by the fact that such components happened to be together once in the past. The utility of these image clusters is evident as a criterion for attributing passages or whole scenes to a poet, since work of doubtful provenance can be assigned to him with certainty if it contains clusters, or exhibits principles of cluster formation, characteristic of writings known to be authentic. Thus a passage in *Timon*

of *Athens* (IV, iii, 221) can be ascribed to Shakespeare on the strength of the implied image, known to be so repulsive to the poet, of dogs with mouths dripping with melted sweets: an emblem of flatterers.

While Prof. Draper tries to restore to us the knowledge of the theory of the humours in order to interpret correctly Shakespeare's point of view relating to his characters, Mr. H. J. Massingham, in one of the essays of his remarkable volume dedicated to the influence of native surroundings, maintains that our defective comprehension of Shakespeare can often be traced to our ignorance of the fundamental religious and rural bent of his art. He introduces us to a "regional" Shakespeare whose direct opposite might be Walt Whitman, the least regional of poets. Miss Spurgeon had already drawn attention to the preponderance of natural and rural symbolism in Shakespeare; on the other hand a purely secular and materialistic society such as ours, fails to appreciate Shakespeare's theological principles, which remained those of the schoolmen. Prof. Draper refers us to humours and astrology, Mr. Massingham to the *Summa Theologica*: both critics condemn the modern psycho-analytical approach. But whatever way one approaches him, Shakespeare reveals always a new aspect, like that prodigious line by the Jesuit poet Bernard van Bauhuysen:

Tot tibi sunt dotes, Virgo, quot sidera caelo,

whose words could be combined in 1022 different ways, as many as was the number of the stars then known, and always make sense.

Rome.

MARIO PRAZ.

From Classic to Romantic. Premises of Taste in Eighteenth-Century England. By WALTER JACKSON BATE. viii + 197 pp. Cambridge, Mass.: Harvard University Press. London: Cumberlege. 1946. 16/- net.

The chapters constituting this book were originally delivered as the Lowell Lectures in Boston in the early part of 1945. They have, one assumes, undergone certain verbal alterations in the transition from the oral to the printed form of presentation, and footnotes have been added giving chapter and verse for every reference or quotation; but otherwise they remain the same as when they were delivered to the Boston audiences. Let it be said at the outset that they do not make easy reading; they are so full of material, so closely argued, so laden with allusion and quotation that every paragraph requires slow, deliberate perusal and careful consideration; and the present

reviewer found that a first reading of the book merely served to clear the ground and give one a general impression of the lie of the land; a second is necessary to get even a moderately sure grasp of its contents. The blame for this difficulty does not lie with the author; it is inherent in the subject. Mr. Bate, in his preface, states his aim to be "to sketch some of the more significant outlines of the evolution or interchange of ideas [between the early and the late eighteenth century]; to describe the primary premises which underlay conceptions of taste or aesthetic judgment in English classicism and romanticism, and to connect the supplanting of the one by the other with the broader shift in European thought which it reflects." His subject thus takes him not only into the field of aesthetics, but also into those of philosophy, literature, ethics, and, to a lesser extent, religious thought over a period of some hundred and fifty years, for he does not confine himself strictly to the eighteenth century; he takes in the last years of the seventeenth and the beginning of the nineteenth. We do not often find ourselves in disagreement with him, and in a work which displays such a wealth of learning and breadth of reading, and so close an acquaintance with every inch of the ground covered, criticism of detail is impossible and in any case would be ungracious; but it must be confessed that, read the work as sympathetically as we will, we detect what seems to be a slight bias or prejudice in it. Mr. Bate's own predilection, it appears, is for the romantics. It is perhaps this that accounts for a certain suggestion of condescending tolerance with which he treats the classicists, as though they were merely necessary, albeit interesting, precursors of romanticism rather than a school of writers and critics with an identity, a significance and an importance of their own. Constantly one feels that, even when discussing the contemporaries of Pope, he has his eye on Wordsworth and Coleridge. Yet paradoxically, in other respects the most satisfactory part of the book is that which deals with the premises of neo-classicism. It is more definite, more concrete, more methodically arranged; but perhaps this too is due to the nature of the subject, for where classicism manifested what may be styled a centripetal tendency, romanticism was centrifugal.

Not the least important service which Mr. Bate has rendered to the study of this period of English literature and culture is to attempt, by the analysis of contemporary treatises on aesthetics and literary criticism, to ascertain more clearly just what classicism and romanticism stood for to those that were living and writing at the time when those movements flourished, to arrive at a clearer understanding of what the neo-classicists meant by terms like *reason*, *nature*, *imitation*, *enthusiasm* — terms which we so frequently find in their writings — and to relate them to the wider system of thought and values of the early eighteenth century. For instance, taking Dr. Johnson's observation that "he who thinks reasonably must think morally", he proceeds to show how ultimately the classical conception of the supremacy of reason rested upon a general conviction of the supremacy of divine law, the knowledge of which the Renaissance humanists had described by the term *sapientia*, and which the eighteenth-century classicists came to

call "reason"; how in some of the Deistic writings God became the great architect of the universe, who had designed his work on rational principles and had made a "rational" contract with man, to whom he had assigned a special place in the universal harmony. This, Mr. Bate shows, had a very definite connection with the neo-classic conception of "nature" on the one hand and on the other with the oft-noticed tendency of early eighteenth-century poetry to deal with idealised or generalised rather than with localised or realistic nature. "The more extreme naturalists," he writes, "may be said, in a sense, to assume the lowest as the norm and to view whatever is better as gain or as helpful to progress, while the classicist conceives the highest as the norm and regards whatever falls below it not as "natural", but as corruption." The classical writers, that is to say, were something of neo-platonists; they saw nature as an ideal, the perfect pattern of that which was but imperfectly mirrored in actual life and experience, the central idea or form which the particular struggles to attain. And just as classical sculpture attempted to produce an integrated synthesis of all the ideal human attributes and aspects, so classical poetry preferred the "integrated synthesis" in character and landscape, eschewing "enthusiasm" not, as has so frequently been assumed, because the poets were lacking in feeling or imagination, nor merely on grounds of social propriety, but because they saw in it a threat to the unity of interest and impression which they sought to achieve. It would be interesting to trace out the connection between this insistence on the "Idea" and the device of personification which is so characteristic of the verse of the early and middle years of the eighteenth century; for connection there surely is. It starts a suggestive train of thought; but unfortunately Mr. Bate does not follow it up, though he does write appreciatively of the neo-classic poetic diction at its best, as it is found in Dryden and Pope. Again, he reminds us that in the celebrated controversy between the Ancients and the Moderns it was the Moderns who were identified with the rigid adherence to rules, and that they censured the Ancients for their laxity in this respect, Charles Gildon even going so far as to express the opinion that the French critics of the seventeenth century were more correct than Aristotle or Horace, and hence, presumably, more truly "classical"! On the question of imitation, too, on which there has been a great deal of misunderstanding, a clear distinction is drawn between "servile imitation" (which the more important of the classical critics themselves condemned) and imitation of the aesthetic ideal, which is not incompatible with originality or even with individuality of style. Classical thought was based upon and permeated by the notion of harmony, balance, design and symmetry as universal principles, which were reflected in literary style, artistic expression and the technique of musical composition.

When we come to the transition from the neo-classicism of the early eighteenth-century to the romanticism of the early nineteenth Mr. Bate, again, has some interesting and thoughtful observations to make. He shows, for example, how even in the writings of Dr. Johnson and Sir Joshua Reynolds, the great representatives of classicism in literature and painting

respectively, some of the premises of romanticism are already foreshadowed, and how the idea of the "universal harmony" gave rise by gradual stages to the conception of benevolence as the pervading principle of the universe and natural goodness of unsophisticated human nature, so paving the way for that particular view of nature, poetry and humanity which underlies most of the works of Wordsworth and Coleridge. He has a most illuminating chapter on the theory of the Association of Ideas (and some of its more extreme developments) which found a number of exponents during the period, comments in passing upon the significance of the cult of the "original genius" like Stephen Duck, the thrasher-poet, and (perhaps most important of all) goes some considerable way to showing that though the customary use of the terms "classic" and "romantic" to indicate broadly antithetical notions may be justifiable on grounds of general convenience, in reality it is misleading and does violence to facts, for fundamentally the two were not opposed. In a sense, romanticism was classicism in a larger setting. The romantics too believed in a "universal harmony", in an "integrated whole", in a "central idea"; but they also believed that man could only apprehend the general and the perfect through the particular and the imperfect, and that, to use Mr. Bate's own words, "an immediate, comprehensive and unified conception of the particular is achieved through an instinctive employment of experience."

With his wide reading and his close acquaintance with the period of which he writes, Mr. Bate has made a notable contribution to eighteenth-century studies. He has subjected the works he quotes to a thorough and careful analysis, has classified them, separated out the diverse and sometimes conflicting tendencies in the aesthetic and critical writings of the age, and sought to synthesise the contemporary movement of thought in several different fields. As a result he has demonstrated that the terms "classic" and "romantic", far from being rigid and mutually exclusive, are but general descriptions covering a number of diverse tendencies and characteristics with certain common basic assumptions behind them. One cannot but admire his industry and perseverance, though it must be confessed that we are sometimes in danger of missing the wood because of the trees; and the value of the work would be enhanced if a bibliography were added to it. As it is we are left to compile our own from the footnotes.

Sheffield.

FREDERICK T. WOOD.

Brief Mention

Acta Linguistica. Revue Internationale de Linguistique Structurale. Publiée par VIGGO BRØNDAL† et LOUIS HJELMSLEV, Copenhagen: Ejnar Munksgaard. 1939—

Cahiers Ferdinand de Saussure. Publiés par la Société Genevoise de Linguistique. Genève: Georg & Cie. 1941—

Studia Linguistica. Revue de Linguistique Générale et Comparée. Publiée par BERTIL MALMBERG et STIG WIKANDER. Lund: Gleerup. 1947—

Lingua. International Review of General Linguistics. Editors: A. W. DE GROOT, A. J. B. N. REICHLING. Haarlem: J. H. Gottmer. 1948—

During the last thirty years there has been a remarkable concentration of interest on general linguistic problems, mainly along the lines laid down by such eminent scholars as de Saussure and Troubetzkoy. Since 1928 linguists from all over the world have met at regular intervals to discuss various aspects of the theory of language; the next Congress will be held at Paris in July 1948. Another symptom of the activity prevailing in this field has been the foundation of various periodical publications devoted to general and so-called structural linguistics, the latest of them coming from Sweden and Holland respectively. Their programmes may be defined in the words of the Editors' preface to *Studia Linguistica*: "tout linguiste ayant à présenter une théorie ou une observation d'intérêt général ou méthodique sera salué comme un collaborateur bienvenu." Actually, a considerable proportion of their contents is given up, not to problems of general linguistic theory, but to studies of various European and non-European languages. Thus the first number of the new Swedish journal includes articles on "Arbitraire et nécessaire en linguistique", "Ibero-Caucasian as a linguistic type", "Die Übersetzung der griechischen Verbalkomposita mit *εἰς-* in der gotischen Bibel"; that of *Lingua* on "What is General Linguistics?", "Où en est la phonologie?", "La langue basque et la linguistique générale", "The Comparative Method as applied to Indonesian Languages". Reviews and obituary notices form a feature of the four periodicals announced here; among the latter we note apanegyric of E. Kruisinga by P. A. Erades in *Lingua*. — Z.

History of England. By E. L. WOODWARD. (Home Study Books.) vii + 273 pp. London: Methuen. 1947. 4/6.

There are few things more difficult than to write a short book on a large subject: the skill and learning demanded of the writer may almost be said to be in inverse ratio to the length of his account, if the latter is not to become flat, superficial, or even misleading.

In the present work a distinguished historian has compressed into a minimum space his knowledge of English history, and the resulting book is probably the best in its kind since A. F. Pollard's *History of England* from 1912 in the Home University Library. It deals not only with the political, but also with the economic and cultural aspects of history, and the emphasis is not on events, but on tendencies and developments. The temper of the author is one of intellectual alertness and considerable zest. "These people and events", he writes in the preface, "have become so familiar to me that in writing

about them I have the illusion that I am writing my own recollections. I can well understand why George IV thought in later life that he had taken part in the battle of Waterloo. I do not need much more day-dreaming to convince myself that I was present at the battle of Hastings."

But, unlike what was usually the case with the older school of English historians, this historical imagination does not so much show itself in a taste for recreating the picturesque scenes of the past as in a curiosity about causes and effects, and a concern with its problems which is as vivid as those with which most people regard those of their own time. In one or two sentences Professor Woodward can make the reader see what some complicated process really meant, just how one set of events produced another, and how the present has grown out of the past. (A good example is his account of the international situation leading up to the First World War, with the end of which the book concludes.)

Professor Woodward's book may be recommended to all who take an interest in English history, and more especially to those universities whose Departments of English want a good introduction to the subject.

Charlottenlund,

C. A. BODELSEN.

Ballate Popolari d'Inghilterra e di Scozia. Testo, traduzione, introduzione e note a cura di SERGIO BALDI. (Biblioteca Sansoni-ana Straniera 85.) xlvii + 294 pp. Firenze: G. C. Sansoni. Sewn L. 200.—.

Sergio Baldi's translations of English and Scottish Popular Ballads open up to a wider public some of the most beautiful and characteristic examples of popular poetry of the North, which through the simplicity of their subject and expression touch at some points the most universal and the most intimate human feelings and at the same time lead to a deeper understanding of the particular nature and temperament of the nation that produced them. It is this very ingenuousness which makes a book like this so welcome in an age of subtleties and complications.

The translation is very faithful and by its simplicity of language renders the sphere of the original poems extremely well. The introduction gives a good insight into the spirit and background of the ballad, testifying to the author's wide knowledge of his subject.

The Hague.

IRENE TROMP.

Language Learning. A Quarterly Journal of Applied Linguistics. Ann Arbor, Michigan. \$2 for 4 annual numbers. First number, January 1948, 32 pp.

This new periodical is brought out by a group of advanced American linguists. The editor is Davis W. Reed, and the editorial advisers Charles C. Fries, Kenneth L. Pike, and Freeman Twaddell, names which augur well for its future. The object of the journal is to utilize the findings of linguistics for the improvement of foreign language learning and teaching. It will deal with descriptive rather than historical linguistics.

An article by Albert H. Marckwardt treats of the motives for the study of foreign languages, while Fries deals with the application of phonemics to language teaching, and Reed with the rôle of the native language.

To judge by the first number, the journal will concentrate on the bearings of inductive grammar and structural linguistics, especially phonemics, on practical language teaching. These subjects are probably better known in Holland, Scandinavia, and Switzerland than in the English-speaking world, and the articles in question, though well-written and lucid, will appear rather elementary to scholars in the former countries. For those engaged in practical language teaching the new periodical promises, however, to be useful. — C.A.B.

Books Received

English Literary Criticism. The Renaissance. By J. W. H. ATKINS. xi + 371 pp. London: Methuen. 1947. 16s.

Essai sur les Idées dans l'Œuvre de Shakespeare. Par PAUL REYHER. (Bibliothèque des Langues Modernes, 1.) xxix + 662 pp. Paris: Didier. 1947.

Shakespeare und der Tragödienstil seiner Zeit. VON LEVIN L. SCHÜCKING. (Sammlung Dalp, Band 45.) 184 pp. Bern: A. Francke AG. 1947. Sw. Fr. 7.50.

Paradise Lost and the Seventeenth Century Reader. By B. RAJAN. 171 pp. London: Chatto & Windus. 1947. 10s. 6d.

Elizabethan Poetry in the Eighteenth Century. By E. R. WASSERMAN. (Illinois Studies in Language and Literature. Vol. XXXII, Nos. 2-3.) 291 pp. The University of Illinois Press, Urbana, Illinois. 1947. \$2.50.

Sheridan. By LEWIS GIBBS. vii + 280 pp. London: J. H. Dent & Sons. 1947. 15s.

The Stylistic Development of Keats. By W. J. BATE. (The Modern Language Association of America, Revolving Fund Series, XIII.) xi + 214 pp. New York: The Modern Language Association of America. London: Oxford University Press. 18s.

Selected Poems of Tennyson. Edited with an Introduction by Sir JOHN SQUIRE. xx + 288 pp. London: Macmillan. 1947. 7s. 6d.

Andrew Lang. By R. L. GREEN. xi + 265 pp. Leicester: Edmund Ward. 1946. 15s.

George Saintsbury. The Memorial Volume. A New Collection of his Essays and Papers. viii + 218 pp. London: Methuen & Co., Ltd. 1945. 12s. 6d.

The Novels of Virginia Woolf. A Critical Study by R. L. CHAMBERS. 102 pp. Edinburgh & London: Oliver and Boyd. 1947. 6s.

T. S. Eliot. A Study of his Writings by Several Hands. Edited by B. RAJAN. 153 pp. London: Dennis Dobson Ltd. 1947. 7s. 6d.

History of England. By E. L. WOODWARD. (Home Study Books. General Editor: B. Ifor Evans.) vii + 273 pp. London: Methuen. 1947. 4s. 6d.

Esquisse d'une Histoire de la Langue Anglaise. Par F. MOSSÉ. (Collection Les Langues du Monde.) xiv + 268 pp. Lyon: IAC. 1947. 266 fr.

Initiation Pratique à l'Anglais. Par A. MARTINET. (Collection Les Langues du Monde.) 311 pp. Lyon: IAC. 1947. 266 fr.

Usage and Abuse. A Guide to Good English. By ERIC PARTRIDGE. 384 pp. London: Hamish Hamilton. 1947. 15s.

Americana. Zo Spreekt Amerika. Een Verzameling Utdrukkingen Bijgeengebracht, Vertaald en Verduidelijkt door JOHN VANDENBERGH. 124 pp. Hoorn: U.-M. West-Friesland. 1947. f 3.50.

Linguistic Geography in New England

Linguistic Atlas of New England. By HANS KURATH. 3 Vols. 734 maps. Brown University, Providence, R.I., 1939—1943. \$ 60. each Volume.

Handbook of the Linguistic Geography of New England. By HANS KURATH. 240 pp. Brown University, Providence, R.I., 1939. \$ 5.

Books on General Linguistics would not nowadays be considered complete without a chapter on Linguistic (or Dialect) Geography. L. Bloomfield in *Language* (1935) devotes some two dozen pages to it, and so does L. R. Palmer in *An Introduction to Modern Linguistics* (1936).¹ The charts and sketches, however, which these two books provide to illustrate the methods applied and the results achieved by this approach to linguistic problems refer — with the exception of two English specimens, which Palmer took the trouble to elaborate by drawing from Ellis's material — to German- and French-speaking territories and are based in the main on the *Deutscher Sprachatlas* by Wenker-Wrede and on Gilliéron's *Atlas linguistique de la France* (ALF). There was no atlas of an English-speaking territory then (and Palmer's statement: "England has as yet no dialect atlas" still holds good to-day), but there was one well under way: *The Linguistic Atlas of New England* (LANE, as we propose to call it for short). The first volume appeared in 1939 and reached Europe before the war broke out, but the second and third volumes, though out soon after, could not be shipped until quite recently. Hence this delayed review.

We shall leave aside the otherwise not impertinent question, why New England should come before Old England. Nor shall we dwell on the somewhat remarkable fact that English should be about the last important language to have its linguistic atlas. But it would be an act of omission on the part of any reviewer not to give full praise to the American scholars and societies for their initiative and courage in launching out into such a big scheme as *The Linguistic Atlas of the United States and Canada*, of which LANE is to be but a sort of experimental beginning. What we Europeans find impressive is not so much the magnitude of the undertaking (we are accustomed to the Americans handling big business easily), but the apparent absence of a strong incentive.

This, surely, must sound odd to all those unfamiliar with the linguistic situation in the United States. Is it not on record that almost every nation and race on the globe has contributed to the colonization of the United

¹ We have not yet seen Sturtevant, *Introduction to Linguistic Science*. Yale U.P., 1947. E. S. XXIX. 1948.

States, and should we not, therefore, expect in North America an extraordinary medley of dialects, producing kaleidoscopic maps?

LANE shows nothing of it; on the contrary, if we ignore all the minute details, it reveals an astonishing sameness of forms. Of course one might argue, New England is only a small portion of that Continent, and the variations will grow in number and size as the investigations approach the foreign enclaves and, eventually, the Spanish Southwest and the Indian South. But the American Atlas is to be restricted, at any rate for the present, to English-speaking America, i.e. to English-born speakers. Still, even within the limits of New England, which is bigger than England by one fourth, we should, judging by European standards, have expected greater variety. In German-speaking Switzerland it is still possible for an expert to trace a speaker within an area of half a dozen square miles. Compare in this connexion the New England maps for *six, eight, ten, afternoon, girl*. We do not deny that, for a change, there is some sense in a map showing unity of form (*Chue* "cow" in the Swiss-German Atlas will show such unity), but they should be the rare exceptions.

The absence of great dialectal differences in America has often been remarked upon. G. P. Krapp, *The English Language in America*, quotes (I p. 46) President Witherspoon, who wrote in 1784: "There is a greater difference in dialect between one county and another in Britain, than there is between one state and another in America." Krapp says (I p. 36): "So far as vocabulary is concerned, the speech of all educated persons in America is remarkably uniform", or (I p. 46): "No American popular dialect ... differs widely from cultivated speech", and speaking of literary dialects he says (I p. 228) there is nothing corresponding to broad Scots or the Somerset dialect of the poet Barnes.

The explanation of this state of things is to be found in a variety of facts: the early settlers, in any case lovers of freedom, were restless and adventurous people. They moved about a great deal (even to-day one out of four Americans does not live in the State where he was born); the expansion within New England and the migration beyond brought them into contact with speakers of other kinds of English and of other languages. It is easy to see how in a community of speakers of many different dialects they gradually had their forms of speech ground down to a sort of *koine*. — It is worth while reflecting what the outcome would have been, if the colonization of America from England had taken place 200 years earlier, and if the colonizers had hailed not from the eastern counties south of the Wash including London, but from the North or North-West.

There is other, indirect evidence of the small deviations from standard speech; it comes from the speakers themselves and their attitude towards the "dialect". Bloch, of the Atlas Staff, in a most instructive paper on "Interviewing for the Linguistic Atlas" (*American Speech*, Febr. 1935) says: "Terms like 'dialects' and 'popular speech' are best avoided in these preliminary interviews. Some people are easily offended by the imputation that they talk differently from others".² In another passage he says (somewhat idealizing the situation in Europe): "The student of European dialects,

² It is a fatal mistake that in the very countries where dialects are looked down upon (as if they were broken down forms of speech) and where people are ashamed of using them, scholars speak of *géographie linguistique* or of *Sprachkarten* etc. as *Dialect Geography, dialect maps* etc. Strictly speaking it is not even correct, apart from the practical harm. — The editors of LANE are to be congratulated on not perpetuating this error, as well as to be praised for the happy way in which they coined the English nomenclature for the whole technique of this new branch of linguistic research.

working with unsophisticated bilingual peasants, can ask his informant³: "What is the local form of this or that literary phrase" and can be fairly sure of a genuine response. But the same point-blank method would fail in this country. If I asked a New England farmer: "How do you pronounce the word *hearth*?" he would most likely reply, in perfectly good faith, "Just the same as you did".

Even the class or social dialects are not clearly marked. Kurath in his report in *Essai de bibliographie de géographie linguistique générale*, compiled by Jos. Schrijnen (1933) puts it quite plainly: "Excepting parts of the South [the negro states] ... there has never been a clear social stratification on this continent. In New England ... the organization of society was thoroughly democratic from the beginning. There has been a constant rising from the lower to the upper levels, especially in the territory settled after the Revolution, where the "dirt farmer" of today became the rich and influential landowner and manufacturer of tomorrow."

These then were the linguistic conditions to be reckoned with, the conditions that were to provide the materials for the atlas: no broad regional dialects, no marked social distinctions. Accordingly the reader will understand more clearly why we gave special credit above to those who organized and carried out this enormous task.

We realize at once that such a delicate situation requires very subtle handling. New types of materials offer new problems, and these again call for new methods of research. But there are other ways in which a linguistic atlas might depart from previous practice. It might deliberately hit on new lines (the ever-improving mechanical recorders might well prove revolutionary before long) or it might widen (or restrict) its scope.

Kurath told the Second International Congress of Phonetic Sciences, in London, in 1935 (see *Proceedings*, p. 19): "There are three notable innovations which were suggested by the peculiar linguistic situation in America and which are proving very fruitful:

- (1) LANE will present the speech of three social levels,
- (2) The informants are not asked to give the dialectal equivalents for expressions of the literary language, as was done in Germany, France and Italy... They are rather asked to name objects, actions, qualities etc. which the investigator suggests by means of description, of gestures, and of linguistic contexts,
- (3) The phonetic field records are supplemented by phonographic records of connected speech [some 700 double-sided discs of texts on a great variety of subjects of the informants' own choosing]."⁴

We should expect the *Handbook*, that indispensable key and guide to any linguistic atlas, to explain these points more fully, but apart from stray remarks (on 2 in the chapter on Methodology, p. 45—48, and on 3 in the Preface, p. XII) it does not do so.

Unlike the Introductory Volume to the *Sprach- und Sachatlas Italiens und der Südschweiz* (AIS) by Jaberg and Jud, the *Handbook* is purely practical. The Preface tells us the history of LANE in a most attractive

³ Yes, but if he is wise does not. Our Swiss German field-worker does it in one out of a hundred questions (the work sheets tell him not to do it unless expressly stated).

⁴ Incidentally, the "Phonogrammarchiv der Universität Zürich" has some 1000 records of Swiss dialect texts.

brief account. "LANE may be regarded as a coöperative enterprise in which American scholarship in general is represented by the American Council of Learned Societies, and in which several of the institutions of Higher Learning [Brown, Yale, Harvard, and the University of Vermont] have participated."⁵ Chapter I (The Dialect Areas of New England) and III (The Settlement of New England) constitute an excellent preparation, especially for the European reader who is not aware of the linguistic, cultural, and social history of New England. He should study them carefully before he goes to the maps. — In Chapter II (Methodology) we are impressed with the circumspection and care with which the communities and the informants were selected. It is with great pleasure we read of the thorough way in which the field-workers were trained and instructed (there is even a list of "don'ts" and "beware"). The whole book makes excellent reading and deserves to be read for its own sake. The remaining chapters IV—VI are bound to be drier; they concern the tools of the language geographer (the phonetic alphabet, the questionnaire called the work sheets, and all the necessary information about the communities and informants); but let us add: Ch. IV is anything but paper phonetics; it is a display of all the niceties of real living speech as presented on the maps.

The Handbook makes an honest attempt to provide an efficient apparatus for the critical evaluation and the historical interpretation of the materials on the maps. Indeed, what we are told about the field-workers' qualifications and their individual ways in conducting the interview, together with the vitae of the informants and what the field-workers have observed about their character, all this ought to make us feel that we are overhearing the interview. But do not let us forget, this is the crucial part of the very delicate game mentioned above, and to appreciate fully the responses, the interviews would need to be sound-filmed or at least mechanically recorded on magnetic tape.

Apart from the pious wish (?) just pronounced, a few omissions may be mentioned that are more easily remedied: the European reader sadly misses a topographical map of New England — a thing not to be had in Zürich — which would allow him to see how the land lies. Another serious drawback is the absence of an index. One may want to know if there is a map for say *nephew*. In the absence of an alphabetic list of the 700 odd words dealt with on the maps, one has to turn to the work sheets, find the topical group "family" and then run over items 63.1—66.5 in order to learn that it is map 687 (which, by the way, should read 387). And this is a comparatively easy case. Where are we to look for *almost* or *saw* or *bristles*? Under what topic? — Another expedient for which the reader would be grateful, is an indication in the work sheets as to which items have been included for phonetic reasons only. Who would have thought that *girl* and *barn* were mere phonetic questions? It would be useful to know at once that *railroad station* has been inserted for sociological reasons.

As regards the basic principle, LANE follows the later European type represented by the Romance atlases (ALF, AIS, the Roumanian Atlas):

⁵ The reasons for choosing New England for a start are stated in the *Essai de bibliographie*, p. 91 f.

the materials are recorded in the field (not by correspondence) and by trained phoneticians. There is a questionnaire in which (following AIS) the 800 items are arranged topically, so as to allow the interview to take a natural and easy course, starting with the weather⁶ and passing on to the house, the farm etc. The responses to the 800 questions are presented on 734 maps. The number of communities is stated (*Handbook*, p. 39) to be 213, whereas the list at the end has 229. Each community is given a number (ranging from 1—431) which is inserted on the base map. How these numbers are distributed (a point not altogether unimportant) we are not told. Each State (as the reader readily perceives) has 50 or a multiple of 50 assigned to it (Connecticut 1—49, Massachusetts 102—248, Vermont 254—296 etc.), but the distribution within the State does not seem to follow any rule (it is not by counties).

A linguistic atlas is the result of a treble selection. You select a number of communities, in each of these one or more informants, and to each of these you put a number of selected questions. What comes out of it, is assumed to be representative of the language investigated. Obviously, your choice may prove more or less satisfactory. Indeed, any questionnaire, the American not excepted, must be thoroughly tried out and often revised before being finally fixed.

Since linguistic maps are based on selection, they cannot possibly claim to be a complete representation of linguistic facts (as dictionaries can), but unlike any other method they can show up trends. They reveal the backward areas and the modern ones, and how words and forms spread or recede. It is the aim of cartographic presentation to enable the reader to see at a glance how the forms (words) lie side by side. It is therefore essential that the face of a map should be clear, clean, and simple. Even so, in order to facilitate the synthesis, one may feel like drawing charts in coloured symbols (cf. The Dutch Atlas, or the small sheets of the Roumanian Atlas).

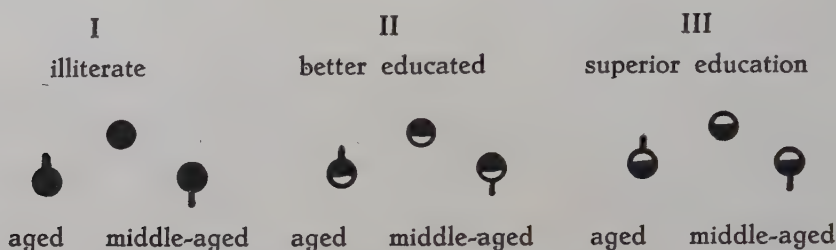
Now the New England maps very often look overcrowded (especially bad cases⁷, chosen at random: 179, 199, 230, 236—238), sometimes to the extent of needing arrows. The very purpose of the map is defeated. This is due to the several entries (i.e. several informants) for one locality.

⁶ The work sheets actually start off with the numerals, whereby the informant is asked to begin the interview by counting. This procedure when recently applied in England (Yorkshire) soon showed that it was not the proper way to establish contact or to make the informant feel at ease. Note the remark of the *Handbook* (p. 147): "Some of the field workers ... found it more convenient to begin with the terms for familiar things in and about the home".

⁷ Neat and clear ones are e.g. *hoarse*, 501 (the map shows nothing but *hoarse*-forms, enabling the student to compare *hoarse* with *horse*; occasional synonyms like *husky*, *wheezy*, *screeky*, etc. are put in the commentary) and *deaf*, 502 (with forms *def* *di'f* on the map, and comments in the commentary on which is more correct).

⁸ a native of the community, born of native parents (the foreign-born speaker will mean a new investigation).

Besides the old-fashioned and most definitely local type (a simple but intelligent farmer in rural districts, a working man in urban districts, age about 70)⁸, there was to be a middle-aged man with better schooling and finally, in 38 communities, a third type, viz. a cultured informant with a college education. Combining the educational factor with the age factor we arrive at the following types:



The difference of age is considered of less consequence than the difference of education.

Considering the bad effect of two or three entries (Boston has even five) to one place, one wonders what made the editors include the social dialects, particularly since, as we have seen, there is "no clear social stratification". The Handbook says nothing about it. The original conference⁹ in 1929 adopted it (it seems to have been a plan of old standing), but one member (Sturtevant) queried at once "whether this was a matter of linguistic geography. How are non-geographical variations to be represented on maps?" This sounds a serious indictment; but anybody can see that the results of an educational process are independent of local speech. And yet there is the manner of speaking of the educated Londoner, the Manchester man etc. But as the data on a linguistic map are designed, above all, to be comparable — a second age group would meet this requirement — the inclusion of the educated speaker causes a great deal of disturbance.

This by no means implies that the inquiry into the social distinctions is not worth doing — indeed it reveals most interesting trends —, but the findings should have been recorded on separate sheets, maybe on sheets to be superimposed.

The editors of LANE obviously believe in charting — who does not, seeing what fun it is? — they offer to supply lithoprinted base maps for the purpose. However, it is not a case of one or two charts (as the students of my Seminar can testify), but of several to every map according to the view-point. But even the charts, which are supposed to be the maps simplified, do not always yield a readable picture, let alone a neat pattern.

⁹ See *Report of the Conference on a Linguistic Atlas of the United States and Canada*, Bulletin No. 4, Linguistic Society of America, 1929.

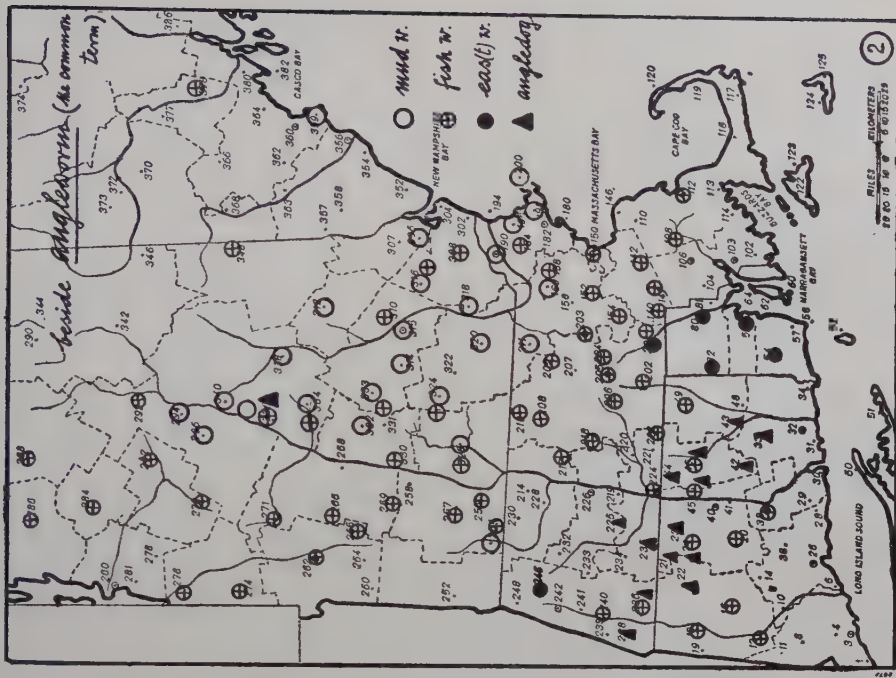
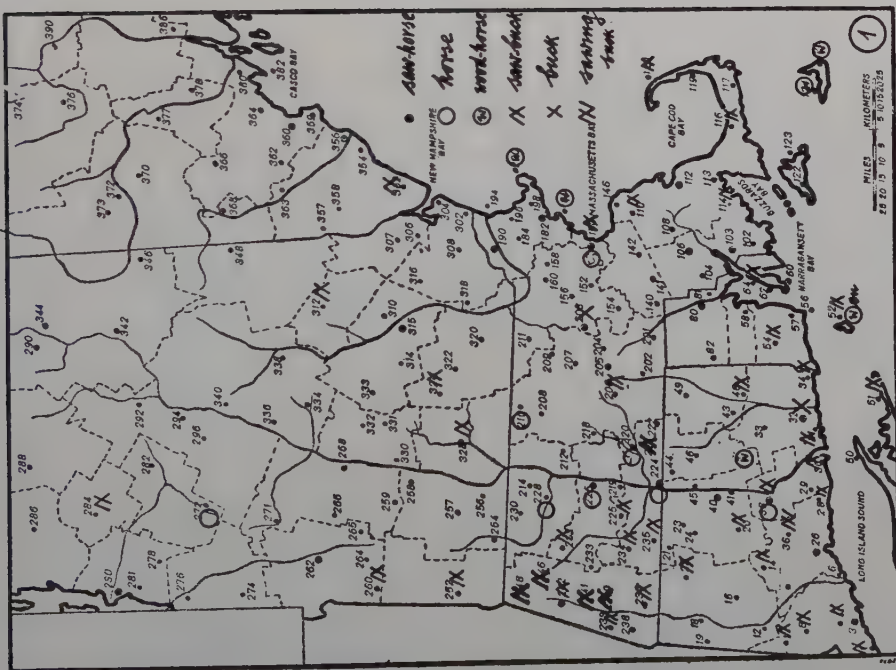


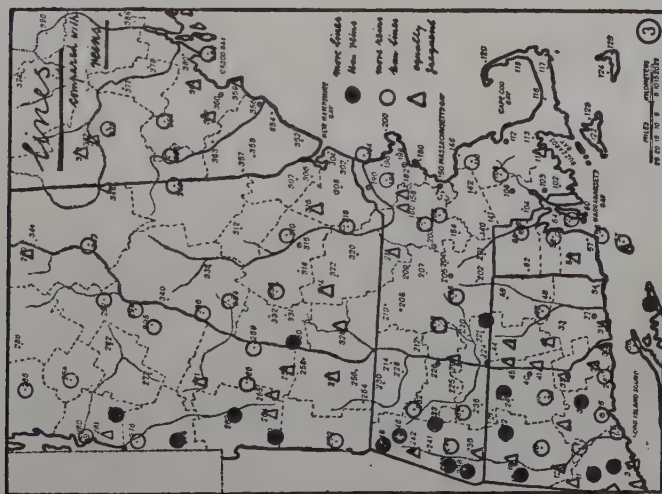
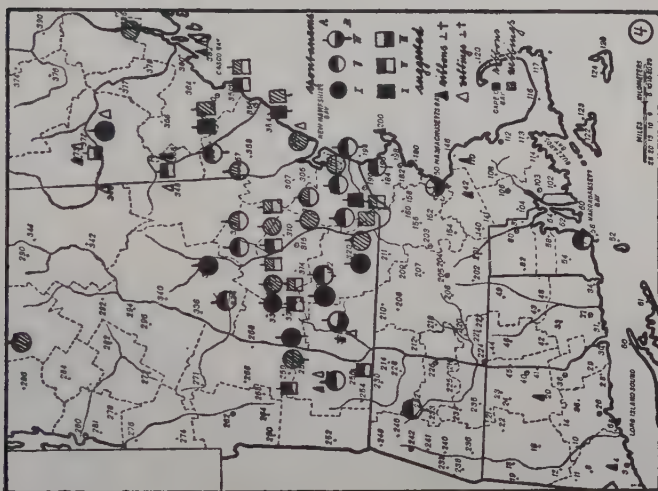
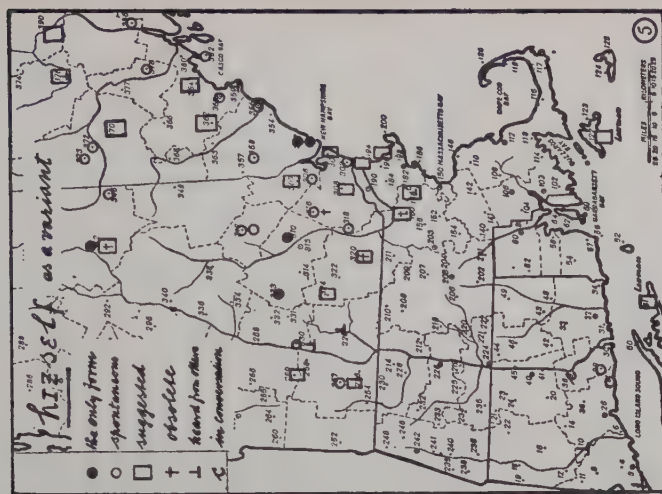
Chart I (*saw-horse*) looks plain enough: *saw-horse*, the common term (hence marked with tiny dots), occurs everywhere except in 5 places in Western Mass. (bold-faced *saw-buck* symbols); there is an invasion of *saw-buck* from the Dutch-colonized Hudson Valley in the West into Mass., another from New York along the coast. How will the two synonyms, *saw-horse* and *saw-buck* (Dutch *zaag-bok*, Germ. *Sägebock*), get on with each other? Is *saw-buck* gaining or losing ground? The (social and) age distinctions have been ignored, but it would be wrong to assume that where *saw-horse* and *saw-buck* co-exist, the latter always belonged to Type I; it may even belong to Type III; also it is to be remembered that more often than not both words were heard from the same informant.

Chart II (*earthworm*) is a readable extract from a very much congested map (236) obtained by omitting *angleworm*, the universal term (*earthworm* is said to be bookish), and minor synonyms (such as *rain-worm* < OE. *rēgn-wyrm*, Germ. *Regenwurm*). What is left are 4 synonyms whose distribution can be easily recognized. But there is more to be gathered from the chart: *angledog* (also known in the South-West of England) has been taken from Windsor Colony (Lower Connecticut Valley) to Lyme (336) in the Upper Conn. Valley; *eastworm*, a Rhode Island term, turns up in Cheshire (246, a Rhode Island settlement in Berkshire); *mudworm* is a Merrimack Valley word. We see from this chart how words move with the people.

Chart III (*reins/lines*) shows an innocent face, but is really deceptive. The map from which it is taken shows four synonyms: *reins*, *lines*, and (cf. Chart IV) *ribbons*, *webbings*. The chart is meant to convey the rivalry between the mainly western word *lines* and the mainly eastern word *reins* (places where *reins* reigns alone are not marked). The black dots indicate the places where *lines* is more frequent than *reins*, the circles those where *reins* is more frequent than *lines*, the triangles those where the two are computed to be equally numerous. But with 2 or 3 informants in every place and some informants giving both *lines* and *reins* (or *reins* and *lines*) and the informants not being of the same type, the results of our mathematical calculation must be taken with much caution. No wonder the comments of the informants themselves as to which they thought more frequent (see commentary) do not always tally with our symbols.

It is evident that much of the response depends on how the question was put. "The form of the questions ... was left largely to the ingenuity of the individual field-workers." (*Handbook*, p. 148). Much of the transcription depends on the field-worker's ear, disposition, native speech etc. It is a commonplace among phoneticians that no two persons hear exactly alike. Considering the extreme delicacy of the task, from both a phonetic and a psychological point of view, we cannot but regret the fact that nine field-workers were sent out to gather in the materials. It was done to get it completed in good time. Indeed the harvest was in after 25 months. But why this hurry? In our opinion it would have been better for two workers to be at it for six years each. It would have saved much uncertainty, for, obviously, the more field-workers the less directly comparable the material.

In all fairness it must be said that the editors did their utmost to get their team to act in unison. They passed through a six weeks' phonetic training, during which differences were ironed out. Maybe the gramophone records were made partly with a view to checking later on a field-worker's recordings. — And there are the commentaries where "all distortions of the material due to the formulation of the item are scrupulously noted" (*Handbook*, p. 47), and the respective contexts given. But prevention has always been better than cure.



The following two charts might look different if the job had been done by one field-worker only.

Chart IV, concentrating on *ribbons* and *webbings* (the two less frequent synonyms of *reins*, map 177), makes it clear that their home is in New Hampshire and Vermont (but note, there is no kernel, nor any regular distribution!), and the mere fact that their area coincides pretty well with Lowman's territory must not be allowed to raise our suspicions. Only, mark how often (viz. all the squares) the responses were suggested or (viz. all the triangles) the words were stated to be obsolete or heard from others. And compare with this the fact that Lowman in the Handbook (p. 47) is characterized as "inclined to divert informant's attention to past" or "to suggest additional terms", and (p. 144) that he "systematically asked for or even suggested older variants of the expressions offered".

Chart V, showing the occurrence of *hizself* (as a variant of *himself*, map 618), points in the same direction. In English dialects (*h*)*izsel*(*f*) is the usual form, and we should therefore expect to find it again sporadically in New England. But barring the West of Conn. it is recorded for Lowman's communities only (points 51, 122 in the South are Lowman's). The Handbook (p. 144) confesses: "the maps of LANE show a far greater proportion of terms marked obsolete in Lowman's territory than elsewhere." The Handbook does indeed make one beware, but he who has not consulted it carefully is apt to jump at conclusions and to interpret the map wrongly, as if, in our case, *hiz-* was only found nowadays in the rural North. Maybe¹⁰, we cannot tell.

Chart VI reveals a striking gap covering East Conn. and Rhode Island, suggesting that *dog*, *frog*, *hog*, *fog*, *cog* do not occur there with the vowel quality *α*. The fact of the matter is that Miss Harris in her records makes very little use of *α* (see the division of the bottom line in the diagram marked Hs). Once more, the records are not directly comparable; corrections are needed.

This brings us to the phonetic transcription. It is the system of the IPA, in its closest form. In view of the minute differences in the pronunciation of the various speakers the rendering could not be on the phonemic level; it had to be impressionistic, which, incidentally, is the only honest way. And the staff of field-workers has been trained to an astonishing degree of perfection. After Bell's "visible system" they "see" every shade of vowel quality, hence the liberal use of shift-signs (arrowheads) to express raising/lowering, advancing/retracting. We cannot but admire their phonetic virtuosity.

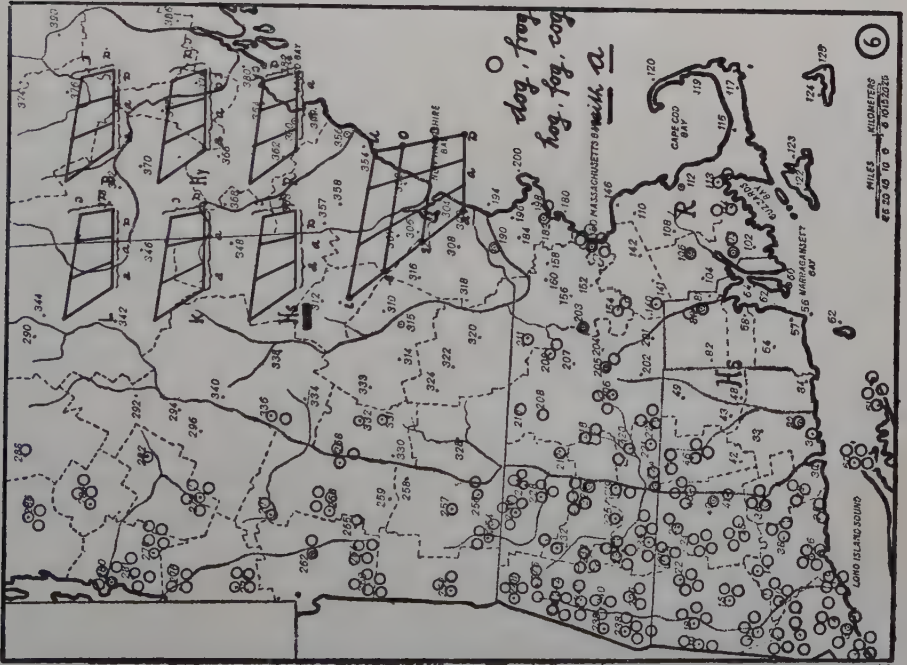
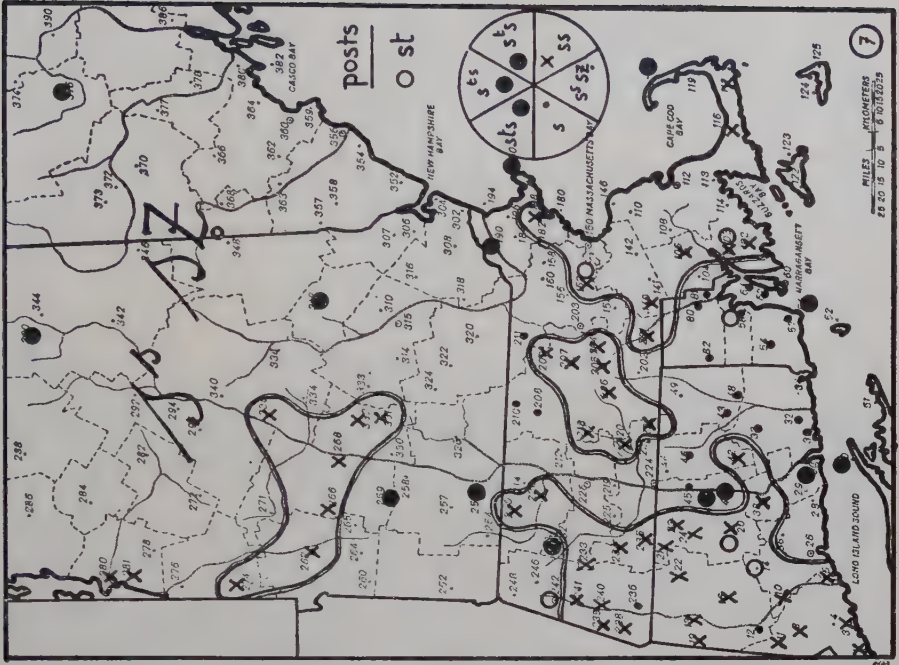
In an atlas, however, such mastery is not without its drawbacks. Some of the transcriptions look perfectly forbidding. How must forms like:

ewpɪrɪd April tʃɪrɪzdr tʃɪrɪzdr Tuesday

strike the layman?

Also, all the inevitable vacillations in the pronunciation of the individual speaker cannot but be noted. In point 1 of the base map the numeral *seven* (map 57) was heard from the two informants as *sæʷn* and *sevən*, on another map (80, in the group *half-past seven*) it was heard by the same

¹⁰ The Handbook confirms (p. 4): "The rural northern states, especially New Hampshire and Maine, have preserved local dialect features much more extensively than the industrialized southern section of New England".



field-worker from the same men (and under apparently similar stress) as *seβm* and *sevn̩*. The Commentary to map 87 states: "Day was often recorded from one informant in several different pronunciations". What is more, a very close transcription calls for the phonetic context (an additional burden to the commentary, and to the field-workers).

There are maps whose purpose stands and falls with extremely keen acoustic observation. Chart VII is an extract of one of them; it shows how the final consonants of (*fence*)*posts* were heard. The most common rendering is *s̺*, *s̺̥* (sector 5 of the circle); all deviations from that are plotted out in the chart. But, we ask, *ad quid bonum*?

At last we come to the questionnaire, the foundation of a linguistic atlas. As expected it contains phonetic items along with those of vocabulary, morphology, and even syntax. The discussion at the original conference on what the relative importance of these four sections should be (cf. *Bulletin*, p. 32 ff.) is most enlightening. One member said: "If we neglect vocabulary, we go counter to the practice of the Atlases of France and Italy." Another (Kenyon) answered: "Our problem is different from that of Europe. We have no old dialects with strongly diversified vocabulary ... Pronunciation is more important". And another: "The German atlas considered only phonology. The present workers on it feel that vocabulary and syntax should have been included". It was finally decided "that the primary emphasis should be on pronunciation, except in so far as discrimination of class dialects involves morphology, syntax and vocabulary." Mark the rank given to vocabulary.

The European who, ignorant of this decision and the special linguistic situation in America, sees the questionnaire for the first time, will find it alarmingly modern, just as he will find the materials on the maps surprisingly monotonous. He will come to the conclusion that undue stress is laid on the phonetic side; he may even suspect those in charge of having revelled in phonetic exercises. — The type of map that offers nothing beyond a host of phonetic variants (and slight ones at that¹¹) and a few remarks in the commentary on the usage and grammatical forms, is very common. We choose them at random: 501 (*hoarse*), 502 (*deaf*), 503 (*he is sick to his stomach*, with the variant *at*), 506 (*rheumatism*), 507 (*mumps*, with comments on whether sg. or pl., with or without the article), or 540 (*library*), 541 (*theatre*, occasionally *opera house*, *play house*), 543 (*hotel*, with *tavern*, *inn* offered incidentally).

This "poor crop" is even more forcibly brought home to our European in cases where in England the map in question would offer lexical variety, as e.g. *girl*, with *wench*, *maid*, *mawther*, *lass*, *lassie* as alternatives of fairly clear local distribution.

In looking over the questionnaire the European is surprised at finding notions like *cinema*, *actress*, *post office*, *railroad station*, *appendicitis*,

¹¹ The variants of *whole* (in the *whole thing*, 634) have their vowel (which is practically all that changes) on the velar side only, whereas in dialectal English of the United Kingdom we also meet with *hi:l*, *he:l*, *hje:l*, *heil*, *eel*, even forms with initial *w*.

diphtheria etc. These items have no doubt been included to produce evidence for class dialects, similarly morphological items like the preterite of verbs, pronouns (such as *that tree, those fellows*). Notions like *her boy friend, his girl friend, his fiancée, she turned him down* are surely excellent material for discovering social differences, but this is not the way that leads to the regional dialects.

We are told in the Handbook (p. 1) that "regional differences within New England, as elsewhere, are greater in the homely vocabulary of the family and the farm than in the vocabulary of "society" and of urban areas. Hence most of the illustrations given are humble words. Such words reflect most clearly the regional pattern of pre-industrial New England, which must be reconstructed as well as possible if we would understand fully the present speech areas and trace the sources of New England speech back to the dialects of England". And (p. 148): "In order to facilitate comparison with British dialects, an effort was made to include as many features as possible from A. J. Ellis' *Early English Pronunciation*, Part. V". — The present writer cannot help feeling there was a conflict of purposes. Had the editors been searching for the historical pre-industrial local dialects (and nothing else; but cf. the decision above), their questionnaire would have turned out different. Any linguistic geographer knows that there is no more profitable material than the notions of insignificant things, for which standard terms do not readily suggest themselves, such as *the linchpin, the hub, the smallest pig in a litter, the last drops in milking a cow, a plat of cow dung*. Such agricultural details naturally could not be asked in urban areas¹².

But let us take a more general sphere, like the human body, and let us see what LANE makes of it. It asks for *the forehead, the right ear, beard, gums, palm, joint, chest, shoulders* (not a bad selection, but many of them are purely phonetic), and passing on to personal characteristics, *stout, emaciated (as the result of ill health), strong, and next good-natured, awkward* (referring to physical appearance), *skilful at (ploughing, odd jobs)*. From our European point of view we are surprised at the absence of good notions like *blisters, freckles, a tangle of hair, a loose piece of skin at the root of a nail* (all prolific items in Old England), or *left-handed, bow-legged, knock-kneed*. Has the British tradition really been entirely broken?

There is another feature of the New England questionnaire that cannot pass unnoticed: the comparatively large number of abstract and ill-defined notions. We should find it risky to ask for personal qualities like *careless, obstinate, slovenly, touchy*, even *awkward* and *skilful* (contrast these with our adjectives quoted above) or for *(it is) a fine day, (it is) drizzling*. — Let us examine the last group more closely.

The *drizzling* map shows four main alternatives: *sprinkling, misting, spitting, wetting*. Now if the field-worker could conjure up the desired

¹² The solution would be a double questionnaire, one adapted to the rural, the other to the urban districts.

atmospheric condition and have it named, the responses would be spontaneous, synonymous, and comparable. As it is, they are not; hence the elaborate commentary. And yet, on charting the material we find, to our great surprise, that in Maine and New Hampshire *drizzling* occurs to the exclusion of all the others. It is once more Lowman's territory, and due entirely to his way of putting the question, viz.: *If the rain is coming down in small driblets, instead of stopping, you say the rain is still ...?* The answer is obvious.

What are we to make of the responses to *It's a fine day*? If one informant says *nice day*, the next *pleasant day*, a third *lovely day*, is it not natural to assume that at the next sitting the distribution would have been different? We are again, as above with the transcription of *seven*, inside the individual range of vacillations, the notional ones this time.

The less concrete a questionnaire, the more delicate of course the field-worker's task, and the bigger the temptation to resort to translating. Kurath, as we quoted above, claimed it as one of the innovations, to have refrained from giving the informant the standard word, i.e. from translating. With a questionnaire like the American this is indeed an achievement, but Kurath was wrong in believing that AIS with its preponderantly lexical and concrete questionnaire (cf. *Sprach- und Sach atlas*) chose translation rather than the natural pointing. — In this connexion a reviewer of LANE would like to know how the many verbal preterites were got hold of, e.g. (*he*) *saw* (*me*). The map betrays that the pret. *si:d*, *si:*, *si:n* only occur without the alternative *saw* in those places where the form was caught on the wing, i.e. in conversation.

* * *

We have tried to give our readers an idea of the linguistic situation in the United States and of the attempt LANE has made to deal with it adequately; but we must admit that in our criticism we were led by European standards, and we are fully prepared to see our arguments refuted by those familiar with the actual conditions. — One thing, however, remains certain: an American linguistic map will never produce clean-cut patterns marking off neatly the distribution of each form. That was possible in many countries in Europe up to some time ago; the Americans however are a good distance ahead of us.

We have not said much about the Commentaries to the maps and their great wealth of information about the usage, social status, and connotative value of the words recorded.

Also, if space had permitted, we should have liked to give more charts showing results (like I and II). A linguistic atlas, as Jud and Jaberg put it, may be likened to a huge field. The field-workers have tilled it, the seeds are in the ground; then others may come and do the reaping. Let us hope that the editors and their associates will soon be rewarded for their labour by a rich harvest gathered in by linguists, historians, sociologists. It would not only be a reward for work done, but also

a timely encouragement to proceed with the work so well begun twenty years ago.

We are happy to learn that the field-work is actually going on again under the competent leadership of Hans Kurath (now at Ann Arbor, University of Michigan) and with the continued support, both moral and financial, of the American Council of Learned Societies. Their experience will prove a strong ally. May they persevere and speed well.

Zürich.

EUGEN DIETH.

The Sorrow of Love

A Poem by William Butler Yeats Revised by Himself

When William Butler Yeats was in his twenties he seemed to be the perfect period poet, so excellently well did his mentality and his style fit into the *fin de siècle* atmosphere. He disliked his own Victorian age as heartily as any one of the other aesthetes, and he eagerly sought to escape into some imaginary realm of beauty. In his later years, however, this man showed an amazing power of renewing himself. He never gave up his tenacious search for the reality behind the surface of things, which was at the same time a search for a true basis of communication with his fellow men. He pursued it when he studied mysticism and occultism, when he made the legends of Old Ireland the source of his symbols, when he worked for the Abbey Theatre, getting into contact, and often conflict, with all sorts of facts and people, and when he finally evolved the private philosophy laid down in *A Vision*. While he did all this he was moving from one stage of thought and being to the next, a process that was strikingly mirrored both by his changing style and by his changing facial expression. To penetrate and exemplify these parallel developments is the fascinating task of the lover and student of Yeats' poetry.

It has been undertaken several times since the poet's death. We only mention three books, all equally worthy of their subject. Louis Macneice, in his well documented introduction¹, goes as far as a lover of Yeats' poetry who is at the same time a young modernist can go. His irrepressible consciousness of knowing almost everything, except the writing of poetry, much better than good old Yeats is not altogether an asset for his study. Another, shorter book was written by V. K. Narayana Menon.² It is charmingly prefaced by Sir Herbert Grierson. Menon is more successful in dealing with Yeats' earlier periods than when he approaches his later ones.

¹ *The Poetry of W. B. Yeats*, Oxford University Press, 1941.

² *The Development of William Butler Yeats*, Edinburgh, 1942.

³ *Towards a Mythology. Studies in the Poetry of W. B. Yeats*, London, 1946.

Here he is far too much preoccupied by what he thought it necessary to call the poet's "fascism" — a fault that was perhaps inevitable in 1942. Fortunately Peter Ure, the author of the latest study of Yeats, could write in a less oppressive atmosphere.³ He wisely abstained from another general survey, and concentrated on one most important aspect of the poet's development: his struggle for an efficient poetical method of communication. The present writer does not think that Ure's extraordinary expansion of the meaning of the terms "mythology" and "mythological" serves a useful purpose. Ure speaks of "myths" even where the poetic symbols are derived from practical everyday experience. Having discussed the use of mythological material in the strict sense of the term, he opens a new chapter, declaring: "So far we have treated of the mythological subject in the accepted sense, of Yeats' handling of themes drawn from the race symbols common to the 'indomitable Irishry' and expressed in their ancient classical literature. This definition of mythology must now be extended to cover material which provides a like poetic stimulus, but in which the myth derives not from the experience of the race but from that of the individual poet."⁴ Neither his explanation of this necessity nor his practical use of the terms in question could convince us. We should prefer to speak of Yeats' symbols throughout: the young poet drew them from his Romantic predecessors, from mystics, from the strange imaginings of the people and from the dreams of his nights and days; a little later they were mainly taken from mythology, especially Irish mythology, because this seemed to him a storehouse of symbols with an unrivalled force of communication; and when the poet had learned to face practical tasks and real people, his symbols were derived from his contact with and his memory of them. The philosophy of *A Vision* was another source of symbols for him. In this adequate account of the facts we legitimately use "symbol" in an older and wider sense than the representatives of the modern symbolist school of poetry, but the term is not strained as "myth" is in Ure's essay.

⁴ *Op. cit.*, p. 28.

⁵ In *A Vision* (edition of 1937), e.g., he says of the mysterious "instructors" that used his wife as their medium in order to communicate their wisdom to him: "It was part of their purpose to affirm that all the gains of man come from conflict with the opposite of his true being." (p. 13).

⁶ Cf. for instance the end of the letter from John Aherne (an entirely symbolical friend of the poet's) to Mr. Yeats, in which his early prose as he used it in *Rosa Alchemica*, (1896), *The Tables of the Law* (1896) and *The Adoration of the Magi* (1897) is discussed: "He is, however (...), bitter about your style in those stories and says that you substituted sound for sense and ornament for thought. I wrote once to remonstrate. I said that you wrote in those tales as many good writers wrote at the time over half Europe, that such prose was the equivalent of what somebody had called 'absolute poetry' and somebody else 'pure poetry'; that though it lacked speed and variety, it would have acquired both, as Elizabethan prose did after the *Arcadia*, but for the surrender everywhere to the sensational and the topical; that romance driven to its last ditch had a right to swagger. He answered that when the candle was burnt out an honest man did not pretend that grease was flame." (*A Vision*, p. 55.)

A study of Yeats, based on all the relevant facts, will only be possible when a complete edition of his plays and poems will be on hand. To produce it is a fine, but laborious task on account of the poet's well-known passion for revision. When he had reached a new stage of his development he often was not satisfied to write poetry of a new kind; he felt compelled to modify the creations of his former self because they had become troublesome to him. This tendency is highly characteristic of Yeats, in whose later thought the struggle of a man against himself plays so important a part⁵, and who could at times be a very severe critic of himself.⁶ In revising old work Yeats grappled with manifestations of "the opposite of his true being". To friends who complained of this habit, which deprived them of stable and definite versions of the poems they liked, he answered as early as 1908:

The friends that have it I do wrong
When ever I remake a song,
Should know what issue is at stake:
It is myself that I remake.⁷

This being so, the collation of all the editions of Yeats' poems and plays will be one of the major tasks of his editors, and it will produce material of great value if we shall know how to interpret it.⁸

This article is an attempt at such interpretation. We propose to compare in it three versions of the short poem *The Sorrow of Love*.⁹

Early Version (EV)

1892

The quarrel of the sparrows in the eaves,
The full round moon and the star-laden sky,
And the loud song of the ever-singing leaves
Had hid away earth's old and weary cry.

And then you came with those red mournful lips,
And with you came the whole of the world's tears,
And all the sorrows of her labouring ships,
And all the burden of her myriad years.

⁷ *The Collected Works in Verse and Prose of William Butler Yeats*, Stratford-on-Avon, 1908, vol. II, epigraph.

⁸ The present writer has undertaken this task in the case of a single play, *Deirdre*, and has included the results in *Three Anglo-Irish Plays* (*Bibliotheca Anglicana*, vol. 5), Bern, 1943.

⁹ We owe the early version (EV), which appeared in *The Countess Kathleen and Various Legends and Lyrics* (1892) to Louis Macneice, who quotes it *op. cit.*, pp. 69 f.; the revised version (RV), which has three alterations only, is taken from *The Collected Works in Verse and Prose of W. B. Yeats*, Stratford-on-Avon, 1908, vol. I, p. 157, the final text (FT) from *The Collected Poems of W. B. Yeats*, New York, 1934, p. 46. I am indebted to Mr. D. W. Foster, Cambridge, for the information that RV was printed for the first time in 1899, in the second revised edition of *Poems by W. B. Yeats*, and that FT is found first in the volume *Early Poems and Stories*, published by Macmillan & Co. in 1925.

And now the sparrows warring in the eaves,
 The crumbling moon, the white stars in the sky,
 And the loud chanting of the unquiet leaves
 Are shaken with earth's old and weary cry.

* * *

Revised Version (RV)

1899

7 & 8: And all the trouble. 10: The curd-pale moon.

* * *

Final Text (FT)

1925

The brawling of a sparrow in the eaves,
 The brilliant moon and all the milky sky,
 And all that famous harmony of leaves,
 Had blotted out man's image and his cry.

A girl arose that had red mournful lips
 And seemed the greatness of the world in tears,
 Doomed like Odysseus and the labouring ships
 And proud as Priam murdered with his peers;

Arose, and on the instant clamorous eaves,
 A climbing moon upon an empty sky,
 And all that lamentation of the leaves,
 Could but compose man's image and his cry.

Macneice has preceded us in comparing EV and FT.¹⁰ He offers a good appreciation of EV; his interpretation of FT, however, seems less satisfactory. Having indicated some of the more striking formal changes, he continues:

And the poem is no longer languid.

But perhaps this poem ought to be languid. There is no law which demands that all poems should be close-knit or vigorous or virile. The poem is no longer languid but it no longer rings true. Yeats, with a different poem in his mind's eye, has distorted it. It has become neither one thing nor the other. Mantegna may be a higher kind of painter than Giorgione but Mantegna must not tamper with Giorgione's canvases. The new version as a whole is both ill-digested and obscure. For example, in the last line the word "compose" appears ambiguous; at first sight it might mean the exact opposite — i.e. might mean "lay to rest." The introduction of Odysseus and Priam is high falutin, disrupting the original simplicity. The substitution of "A girl arose" for the second person, "And then you came," dissipates the lyrical feeling and introduces a pompous note which is here discordant. Considering the fate of this poem I agree with A.E. who wrote: "I feel a little sad sometimes that the later selfconscious artist could not let the earlier halfconscious artist be."

¹⁰ *Op. cit.*, pp. 69—72.

The following pages will show why we have ventured to cover the ground once more after Macneice. Having listened to EV we agree with him that it is attractive "in the languid, self-pitying, late Victorian manner." The poet appears in the pose of the late-born, melancholy man, who is haunted eternally by something as indefinite as "earth's old and weary cry". He is diverted from his preoccupation with that cry by the fascination of natural phenomena. Three of the four mentioned (the full round moon, the star-laden sky, the loud song of the ever-singing leaves) are traditional beautiful objects, and the poet's passive and obedient soul responds to them with great joy. "The quarrel of the sparrows in the eaves" seems a somewhat queer companion of those three. It is not mysterious, subdued, and beautiful, but loud, even shrill, certainly not a traditional thing of beauty like the others. This opening, which might be accused of being out of harmony with the rest of the stanza, betrays the possibility in Yeats to which FT owes its existence. The second stanza calls up the poet's mistress, using the image of "those red mournful lips." This is entirely in keeping with the conventional imagery of the first stanza. It is striking with its antithesis of the colour of blood, life and passion and the gloomy adjective "mournful".¹¹ The suffering the lady brought with her is expressed by imagery in which vagueness and definiteness of outline are strangely and not too satisfactorily mixed. The clash is harshest in "the sorrows of her labouring ships". It evidently vexed the poet at the time of the first revision when he replaced the vague, poetical "sorrows" and the conventionally poetical "burden" by "trouble", a hard and practical everyday word, that removes a suspicious note of sentimental sighing from the two lines. The last stanza shows nature changed by Ruskin's pathetic fallacy. It no longer hides "earth's old and weary cry"; it is full of it. The quarrelling of the sparrows is heightened to warring. It is no longer the full round moon that is remembered, but the crumbling, i.e. the waning moon. Yeats used "crumbling" in the same sense much later, in *The Phases of the Moon*,

¹¹ Those "red lips" appear in other poems as part of Yeats' imagery of dangerous beauty: cf. the beginning of *The Wanderings of Oisín*, where the hero and his fellows meet

A pearl-pale, high-born lady, who rode
On a horse with bridle of findrinny;
And like a sunset were her lips,
A stormy sunset on doomed ships;

(*The Collected Works*, 1908, vol. I, p. 176)

and a beautiful stanza from *The Rose of the World*:

Who dreamed that beauty passes like a dream?
For these red lips, with all their mournful pride,
Mournful that no new wonder may betide,
Troy passed away in one high funeral gleam,
And Usna's children died. (*Ibidem*, p. 149)

where the second part of the poem opens with the line:

And after that the crumbling of the moon:¹²

This points to the fact that it was not dissatisfaction with the expression itself which made the poet replace it by "the curd-pale moon" in RV. The reason for this change can be guessed: it is the point of the poem that the *same* natural phenomena take on a different appearance after the poet has passed through his love experience. A crumbling moon is not the same as a full round moon; paleness, however, is an aspect of the full round moon that impresses Yeats in his new mood. The pathetic fallacy modifies both the function and the quality of his impressions. It renders them more intense (quarrel > warring; loud song > loud chanting); it also gives prominence to new features in the objects of nature (the paleness of the moon, the whiteness of the stars, the restlessness of the leaves). Whereas the first lines of this stanza are an echo with a difference the final one ends with the powerful repetition of the phrase "earth's old and weary cry."

In turning to FT we first want to compare its metrical structure with that of EV. The fundamental metrical scheme of the two poems is the same. In both of them the stanzas are composed of four lines of five iambic feet each. This scheme is observed much more strictly in FT than in EV. Its resistance against the pressure of the poet's emotion is much stronger. In EV the scheme is extremely elastic and plastic. I find no less than ten points of heightened stress in it where two or more stressed syllables stand side by side, and break through the iambic rhythm: fúll róund móon / lóud sóng / awáy eárh's óld / And thén yóu cáme / réd móurnful / wórl'd's téars / white stárs / lóud chánting / únquiet léaves / eárh's óld. In FT their number is reduced to three. In EV there are eight groups of unstressed syllables, producing anapaestic rhythms: ánd thě stárládeń ský / And thě lóud / óf thě éver / óf thě wórl'd's / ín thě ský / And thě lóud / shakěń wíth eárh's. In FT I can discover only three such groups: thăt hăd rėd / líke Odýsseus / ánd thě lábouring. In both poems there occur a number of half-stresses, which we have not counted as departures from the iambic scheme.¹³

What is the meaning of these observations? EV shows a rhythmical pattern full of movement and variation. Stress-concentration and stress-isolation give emotional emphasis to quite a series of images and ideas. The frequent use of these devices can suggest a tendency to luxuriate in emotions for their own sakes, and it decidedly does so in the second stanza of the poem before us. In other places it is not a sign of such weakness; here it is an expression of the fact that the poet was communicating three experiences that he felt to be equally important and compelling: the healing

¹² *A Vision*, 1937, p. 62.

¹³ Cf. Thě quárrėl óf thě spárróws ín thě eáves.

effect of nature, all the trouble of an impossible love, and the change in his impressions of nature, caused by the strain of that love. FT is less emotional, more virile and intellectual in its strict adherence to the chosen rhythmical scheme. Its sparing use of the devices of stress-concentration and stress-isolation renders them particularly effective. There are two groups of three stressed syllables; they appear connected with the central idea of the poem: *óut mán's ímage / compóse mán's ímage*. Besides, there are two stresses in contact in the verse:

A gírl *äróse* *thăt* *hăd* *réd* *móurnfŭl* *líps*

Here the emphatic effect is heightened because the stressed syllables are preceded by two unstressed ones: a combination of stress-concentration and -isolation. The meaning of this particular rhythmical arrangement will appear later. The whole rhythmical pattern of FT suggests that the poet no longer surrendered himself to all of the three experiences that had been important for him when a young man. It does so in combination with a great number of other changes which it is now our task to discuss.

The disposition of the three stanzas has remained the same in FT. The central motive, which is first "blotted out" and then "composed" by nature, is "man's image and his cry". It is much more definite and concrete than "earth's old and weary cry"; and the verbs in inverted commas, the one colloquial and direct, the other abstract and difficult, are also good pointers to the almost metaphysical style of the whole.

In the first line "quarrel" is replaced by the picturesque, slightly contemptuous "brawling", which hints at the vulgarity and insignificance of the noise of the sparrows. The singular "a sparrow" is not only chosen because it is more specific than the plural; in the light of what follows it is also meant to increase our amusement at the tiny cause of a dreamy young poet's enthusiasm. That young man's romantic cult of nature strikes the older Yeats as a little absurd. This suspicion, aroused by the first line, is turned into a certainty by the rest of the stanza. "Brilliant", the new epithet given to the moon, is purposely "near-fetched", and avoids the poetic associations that had been so important in the early poem. The same is true of "all the milky sky": a quick, almost impatient, summary of an impression which does not fascinate the poet in the old way. And the third line with "all that famous harmony of leaves" is even tinged with something like quiet mockery at the former self that desired to be lulled by "the loud song of the ever-singing leaves".

What is Yeats' new attitude to the love experience recorded in the second stanza? He looks at it in the same detached, even slightly amused way. The personal and intimate "And then you came" is replaced by the objective and rhetorical "A girl arose", in which there may be an ironic undertone. We feel irony also in the use of all the beautiful old time imagery that follows. It plays about the "red mournful lips", given so much rhythmical prominence, about "the greatness of the world in tears", in which all the old

vagueness is retained, and about the Odysseus and Priam similes, which are more definite. They all belong to the old high style. Therefore three fourths of the stanza are made dependent on the verb "seemed", which puts distance between them and the poet. The ironic imitation of the old style is made perfect by the reappearance of the anapaestic rhythm in the Odysseus line. The whole treatment stresses the illusionary nature of the love experience. This illusion, however, possessed the virtue of destroying the older nature illusion and of rendering nature capable of revealing a glimpse of reality: man's image and his cry. We should overshoot our mark if we failed to notice that the poet's rejection of two powerful illusions of his youth is full of tender respect. After all, they were creations of his imagination, for him the most important source of truth. It had helped him in his first phase to escape from a reality which he detested; it had enabled him to love in the old high way of love. And the unhappiness which sprang from his love made him face reality for the first time. Thus his love was a creative illusion. And was not the whole of the poet's life a passing from one creative illusion to the other, the philosophy of *A Vision* being the supreme example of one?

The positive effect of the love-illusion is expressed in the third stanza. It is instantaneous, as is stressed by the repetition of "arose" and the precise adverbial phrase "on the instant". The latter is not the language of immediate experience, but of a critical survey of the past. The same is true of the purposely intellectual and difficult "Could but compose", with which the poem reaches its greatest distance from the style of its predecessor. The natural phenomena which are no longer means of escape from, but symbols of reality are approached with the utmost seriousness. There is something hard and challenging in "clamorous eaves"; the contemptuous note of "brawling" has disappeared. There is only one thing visible in the sky: the climbing moon. The stars are forgotten. This stressing of the moon symbol need not astonish us, as Yeats in his maturity saw the character and fate of man connected with the changing phases of the moon. The participle "climbing", while forming an effective alliteration with "clamorous", points to the movement of the heavenly body: its most important quality for an imagination permeated by a moon philosophy. In "all that lamentation of the leaves" there is again the tense seriousness noted above. The two epithets of EV have been dropped. In the whole of the new poem Yeats has used nine epithets only, whereas there were sixteen (according to Macneice seventeen) in EV: another symptom of the change from a predominantly emotional to an intellectual attitude towards the recorded experience.

Our comparison of the two versions has shown them to be in reality two different poems on the same set of experiences: the first gives them immediate expression in a style that strives to be rich, even luxuriant, in rhythm, sound, choice of words and imagery, the style of an aesthete of the nineties; the second is a revaluation of those experiences, even a piece of severe self-criticism, in a terse and metallic style, reaching from the

colloquial to the abstract, capable of subtle irony. This style places Yeats among the leaders of a much younger generation of post-war poets. There is pessimism in both poems; in the first it is largely an aesthetic pose, in the second it springs from experience and knowledge. Together the poems are an impressive illustration of Yeats' continual "conflict with the opposite of his true being". In his maturity he saw that opposite in the young man who had fled from a reality he did not really know, trying to create by his poetic imagination a world of beautiful illusions. And his true being? We are reluctant to speak of it in a few words. We catch a glimpse of it when we see him facing reality with all the terrors he discovers in it, when he speaks of the illusory nature of his dreams and nevertheless desperately clings to them as long as he finds them creative. Yeats own best commentary on what has happened to *The Sorrow of Love* in the course of revision is a short poem, printed in 1910 in *The Green Helmet and other Poems*:

The Coming of Wisdom with Time

Though leaves are many, the root is one;
Through all the lying days of my youth
I swayed my leaves and flowers in the sun;
Now I may wither into the truth.¹⁴

At the end of our survey we must briefly return to Macneice's commentary quoted above. We believe we have refuted his adverse criticism of FT; we disagree with almost every single point in it, and think that Yeats knew very well what he was doing when he changed EV. The new poem appears to us coherent, clear, a subtler and more fascinating creation than its predecessor. Nevertheless there remains one undeniable difficulty about the revision: it appears side by side with unrevised work in the later reprints of the *Rose-poems* to which it belongs, and it is no longer in harmony with such pieces as *The Pity of Love*, which precedes, and *When You Are Old*, which follows it.

Basel.

RUDOLF STAMM.

¹⁴ *The Collected Poems of W. B. Yeats*, New York, 1934, p. 107.

Reviews

Henry Vaughan. A Life and Interpretation. By F. E. HUTCHINSON. Pp. i-vii (1-4) 1-260. Oxford, At the Clarendon Press. 1947. Price 15s. net.

This is the first full-length biography of Henry Vaughan, and it deserves much praise, not only for its carefully documented material but also for its method. The known facts of Vaughan's life are given in chronological order. Where there are problems — as in the case of the dates of Vaughan's two marriages, the whole question of his medical studies, when and where begun and concluded, and the likelihood of his having undergone military service — the available evidence is presented in such a way that the reader is made aware of all the details and the issues involved before he is offered Dr. Hutchinson's own conclusions, which are always clearly and cogently argued. This comment can also be made upon his explanations of the poet's works; they are rational and objective. The personality of the poet emerges sufficiently despite the lack of a subjective interpretation, granted some co-operation on the part of the reader, for the letters and poems are quoted freely.

This biography not only gives as full an account of Henry Vaughan's life as is possible, but it supplies much detail in an attempt to provide its setting. Thus the background of politics, ecclesiastical affairs, and military movements in Breconshire can be utilised in an explanation and understanding of the parallel development of the Silurist, spiritual and poetic. In addition, the pursuits of Thomas Vaughan are sketched in, and the interest of the brothers in occult philosophy is well handled, with some good summaries of Hermetic beliefs. Dr. Hutchinson, while at home in Thomas Vaughan's maze of theosophy, alchemy and occult philosophy, welcomes the poet's more balanced mind, and his conclusion on the relative merits of their use of similar material is admirable.

The recurrence of borrowing in Vaughan's verse is amply illustrated and the effect of his fondness for the Latin poets is well appreciated. (Incidentally, the similarity between Vaughan's translation of Boethius:

The Dark grave scorns your brightest glorie
There with Nobles beggers sway
And Kings with Commons share one dust

and James Shirley's 'Death the Leveller' has not been suggested; the verbal echoes as well as the sentiments of both poems are very alike.) The fact that Vaughan's use of the word 'Englised' is twice quoted does not excuse its appearance twice elsewhere in the text where its effect is merely precious.

The chapter upon the Welsh influences which affected Vaughan's English is well argued and convincing. The frequent references to Aubrey and Wood are illustrative of their methods as well as of some few of the known details of Vaughan's life.

In addition to his own researches Dr. Hutchinson has made use of the material which was collected over a period of more than fifty years by Miss Gwenllian Morgan and Miss Louise Guiney (the authoress of a study of James Clarence Mangan), and he pays generous tribute in his preface to the work of these ladies who discovered more about the poet they loved than any of their predecessors, but were unable to complete their work for publication before their deaths.

Although it might seem that Dr. Hutchinson * has allowed himself plenty of scope to discuss such matters as the minor lawsuits of the Vaughan family, the book is a clever piece of compression, a scholarly and readable study of a conscientious and sensitive poet.

Groningen.

A. NORMAN JEFFARES.

Sheridan. By LEWIS GIBBS. 280 pp. London: Dent. 1947.
15/— net.

Let it be said at the outset that this book is not, and does not purport to be, a work of profound scholarship or erudition. In its own way it is none the worse for that. It is pleasantly written and makes interesting, and even absorbing, reading; but it is a book for the more general reader rather than for the student, though the bibliography which is appended, incomplete though it is, should prove a useful guide to anyone who wishes to pursue further the study of Sheridan and his times.

The chequered career of the author of *The School for Scandal* — his rise from poverty to wealth and his descent to poverty again; an elopement and marriage with a beautiful young lady considerably above him in station; numerous amours; adventures in financial speculation and politics; confinement in a debtor's prison; his death in a house almost stripped of furniture, with the bailiffs waiting below, and then, a few days later, a funeral in Westminster Abbey attended by Dukes, Earls, Peers and Bishops and some of the foremost personages of the realm, as well as by the Lord Mayor of London — such a career has in it all the elements of a novel, and it is in something of the spirit of the novelist that Mr. Gibbs approaches his task of writing Sheridan's biography. This has a two-fold result. In the first place he is inclined to dramatise his subject, and though the central figure of the play (the metaphor is the author's own), as well as the world in which he moved, is brought vividly to life, one wonders whether the picture is well balanced or whether proportion has not sometimes been sacrificed to effect. Secondly there is little criticism or evaluation of the plays, which are, after all, Sheridan's sole legacy to posterity and the only

* Dr. F. E. Hutchinson died December 21, 1947. — E d.

reason why we should be interested in him, though it might, no doubt, be legitimately replied that literary and dramatic criticism are no parts of the duty of a biographer.

Starting from the assertion that Sheridan had not one career, but three — that of a playwright, a theatre manager and a politician — Mr. Gibbs sets out to show how these three were inter-related and developed naturally and almost inevitably one from another. His heart, he insists, was in politics, where he achieved no small success and might have made a considerable figure had fortune treated him more kindly. Theatre management was merely the means of providing himself with bread and butter, while the writing of plays, though at first undertaken from pecuniary motives, became but a side-line. It is certainly as a political figure, at the storm-centre of very turbulent times, that he lives most vividly in these pages. Where Sheridan's moral lapses and his debts are concerned Mr. Gibbs perhaps shows himself a little too ready to excuse or explain away... "He was a poor man who was concerned with large sums of money. He ought to have had a fortune; he never had the least intention of swindling anybody, and always meant fairly and honourably. ... His instincts were generous; he was an erring mortal who saw the good very clearly and followed the bad too often. He was careful of his honour. If he betted and lost he must pay promptly, whatever the inconvenience; if he owed money to a tradesman — why, the case was different, but he meant to pay. ... Where Drury Lane was concerned it was easy to see him as an unscrupulous adventurer, but in politics it was far otherwise. There he was proof against all temptation, and whatever uneasiness he caused his friends, remained strictly exempt from all reproach. His sympathies were with the unprivileged and oppressed, and the words he used of Pitt might have been applied with equal justice to himself: his purpose and his hope were for the greatness and security of the empire."

If the estimate errs on the side of generosity there is, perhaps, some truth in it. It is a fair summary of the Sheridan who appears in this book, but the real Sheridan, we suspect, might have felt flattered by the compliment, though he would probably not have disowned it.

Sheffield.

FREDERICK T. WOOD.

Ballads and Songs Collected by the Missouri Folk-Lore Society.
 Edited by H. M. BELDEN, Ph. D., L. H. D. The University of
 Missouri Studies, vol. XV, No. 1. 1940.

The number of folk-songs that have been discovered in recent years to be still in oral currency in the United States, popularly thought to be the most mechanically minded of modern communities, is a source of wonder to many European folklorists. It is not only in hill districts like the Appalachian

Mountains that traditional songs have been found to survive; even agricultural areas like the plains of Indiana have yielded a rich harvest of song and ballad to the collectors of recent years. The results of their labours are to be seen in the many volumes of folk-ballads, freshly gathered from the lips of the people, that appeared in America in the nineteen-twenties and thirties. In 1940 two fresh contributions were made, Paul G. Brewster's "Ballads and Songs of Indiana" and the volume under review.

What gave the impetus to this widespread collecting of ballads in America? Undoubtedly, first of all, the work of Olive Dame Campbell in 1907-10 and of Cecil Sharp in 1916-18, the fruit of which is seen in their joint publication, "English Folk Songs from the Southern Appalachians". It had previously been assumed by many that ballad singing was a lost art in the United States and Canada; F. J. Child in 1881 issued a circular appealing for American variants of the British ballads that he was collecting, but he got very few results. What is particularly noteworthy about Professor Belden's volume of Missouri Songs and Ballads is that its compilation was started as far back as in 1903, quite independently of the work of Cecil Sharp on English folk-songs, which had only just begun. Professor Belden discovered by accident that a large store of traditional ballads were still being sung by country folk in Missouri, and he set about gathering in this vast material, helped by many friends and other contributors, in all something like a hundred people. The result is a sizable volume containing 289 songs and ballads, many of them in several variants.

A common belief that has been partly shattered by this book is that folk-ballads are now only to be heard, if at all, from the lips of old people. Belden says in his preface: "It does not appear that ballads in Missouri belong to any particular age, sex, or class of society. A good many of the texts in the collection come from old people; but more from children ... and from college students." By 'ballads', however, Belden is not thinking merely of the 'Child type', songs of knights and fair ladies and the other themes of medieval balladry. Of these the volume contains some thirty examples. It is no longer possible, however, according to Belden, to distinguish between 'genuine' and 'vulgar' balladry. Stall ballads, sentimental ditties, the work of the local minstrel, and what Child called 'popular ballads' exist side by side, and without prejudice, in the repertory of folk-singers of to-day. "Hence the varied character of the contents of this book." So catholic is Belden in his choice that he includes lyrical as well as narrative material, poetry as well as (in one instance: "Jesus and Joses") prose, genuinely traditional songs side by side with a few derived from print, anonymous ballads alongside some of literary origin and known authorship, and ballads of great antiquity like "Lady Isabel and the Elf-Knight" by the side of nineteenth-century sentimental songs like "The Little Rosewood Casket". At the end of the collection he adds four pieces in French, dating back to the earliest white settlers of Missouri, some of whose descendants continue to this day to speak French as their language. Of all this material it may be said that, whatever its origin, it passed into oral

tradition, was transmitted 'by word of mouth', and was considered by the singers as authorless. Hence it may be said to belong to the folk, and hence Professor Belden is perfectly consistent in including it all in his collection.

That some further classing and sifting of the material is not only possible, but desirable, Belden would no doubt be the last to deny: what he has done is to furnish us with material for further study, and in this respect he has served us well. All the items in the book are provided with excellent headnotes, not only giving relevant information about the provenance of each particular variant, but also containing detailed references to other occurrences of the song in previous publications, particularly those that have appeared in America. The volume thus becomes important for comparative purposes. The collation of ballad variants, so important for the study of ballad history, is greatly helped by these notes. Child set himself the task of gathering together 'every valuable copy of every known ballad'. Since his day a great many more variants, and more ballads, have been discovered; the material is steadily growing year by year. A supplement to Child will presumably never be published, but a bibliographical index to later books of ballads, and to the occasional publication of folk-ballad material in periodicals, becomes a more and more urgent necessity.

It would be ungracious, perhaps, to carp at minor errors and misprints. The attribution, on p. 89, of Jeanroy's "*Origines de la Poésie Lyrique en France*" to Gaston Paris may not mislead many readers (the correct name is given on p. 266), but the reviewer has been unable to trace a reference on p. 281 incorrectly given as "SharpK II 50".

A far more serious criticism might have been levelled against the absence, in most cases, of tunes, had not Professor Belden himself forestalled and disarmed criticism by his remarks in the preface, in which he explains that, although he recognizes the importance of the tunes, he is "entirely without competence in that aspect of the subject". He has included sixty-odd tunes set down by some of his contributors, and with them we shall have to be content.

An attempt to assess the importance of the material contained in this volume would be an almost endless task, since the folklore value of each variant can only be determined by a close comparison with all existing copies of that ballad. What strikes one from the first is the faithfulness of many of the Missouri variants to the tradition as recorded in much earlier British copies. Thus the C version of "Lord Randal" (contributed in 1916) is remarkably close to Child's A version (of the beginning of the nineteenth century), which it reproduces almost line for line; and the E version of "Lord Thomas and Fair Annet" resembles Child's D fairly closely. The literary quality of the songs and ballads is of necessity uneven, but in general it seems relatively high. The sudden drop in literary merit in the course of the nineteenth century, noticeable in certain recent collections (e.g. Sharp's) when compared with older versions, is not particularly felt here. One wonders what the reason could be: is it that Belden's informants

were better educated than Sharp's, being often university students or graduates? Or could the fact that Belden is more interested in the texts and Sharp in the tunes have something to do with it?

Whatever, in fine, may prove to be the value of each of the variants offered, the book contains a great amount of new material well presented, and for that we are grateful to Professor Belden.

Copenhagen.

PAUL CHRISTOPHERSEN.

Brief Mention

Fair Rosamond. A Study of the Development of a Literary Theme. By VIRGIL B. HELTZEL. (Northwestern University Studies in the Humanities No. 16.) viii + 136 pp. Evanston. 1947. \$ 3.00.

The literary development of the story of the love of King Henry the Second for Fair Rosamond is the subject of Professor Heltzel's attractive study. A story of this kind, which remains alive in popular tradition long after its actors are dead and buried, usually assimilates in the course of ages a vast amount of foreign material, and the literary historian who sets himself to resolve it into its original components and to trace the extraneous accumulations back to their various sources has no easy task before him. Moreover, from the outset he can have no hope that at the end of his labours he will be able to point to any general conclusions that could be of wider application, and thus the interest of his study will lie mainly in itself.

The story of Fair Rosamond did not pass into literature until more than four centuries had elapsed since the death of its heroine. By that time it had already absorbed the majority of its later accretions, and the men of letters, though accepting and rejecting all manner of detail according to the conception and purpose of their writings, added comparatively little that was unrelated to the story as they found it. The theme was first taken up in narrative poetry, Warner and Daniel both treating it thus in 1592; it reached prose fiction in 1640, and it was not given dramatic treatment until Bancroft did so in 1693. Accordingly, after a competent analysis of the various elements of the story in the first chapter, Professor Heltzel has made a division of the literary material corresponding to these three forms of literature. Though an alternative, other than entirely arbitrary division, is difficult to suggest, this division has somewhat defeated the writer's ends. If each author had only derived his material from the early historians or from his predecessors in his own particular *genre*, the dramatists being entirely uninfluenced by the prose writers, and so on, this division would have been justified. As it is, however, it tends to obscure the development of the story, and the latter is actually what Professor Heltzel wished to show. The Retrospect at the end of the book cannot quite make up for this deficiency, neither can the abundance of cross-references in the notes, though the latter would suggest that Professor Heltzel himself was aware of this lack of continuity in the presentation of his material. Also the number of misprints is somewhat larger than one could have wished (the actor Macready — p. 98 — would probably have concurred), but there is little further scope for criticism. Indeed one can only admire the patience and care that the writer must have exercised in his researches, the results of which combine in an interesting and very readable book.

Groningen.

JOH. GERRITSEN.

Paradise Lost and Its Critics. By A. J. A. WALDOCK. vii + 147 pp. Cambridge University. 1947. Price 8/6 net

As an article by Mr. Paul Turner, published in the February number of *English Studies*, has dealt with much of Professor Waldock's material this review will be restricted mainly to comment on the manner in which the material is presented.

The style of this book is very unsatisfactory. The main complaint to be made is against the excessive amount of repetition, more suited to a lecture where a point may have to be repeated because the audience cannot turn back the page if necessary. But in this work it is not even a matter of turning back the pages; often the same assertion is made twice over on one page, or in one paragraph, or even in one sentence.

Another fault is the constant use of brackets, and there is also a tendency to supply an unnecessary running commentary on the text of the book. This self-conscious commentary obtrudes the personality of the author overmuch where subjectivity is not important, and it gives an impression of naivety, for it represents uncertain thinking aloud. On the other hand Professor Waldock often hits the nail fair and square, but he keeps hitting it when he has driven it fully into what he assumes to be the thick wood of his readers' heads. A plain and straightforward style is vastly to be preferred to one affected or over-mannered; but it must be concise to be successful.

The ideas which this book presents are varied; some beg the question, as in the comment on what is called the 'fiasco' of God's call for a volunteer; some are arguable, as in the case of the Fall; others praiseworthy. In the latter category the discussion of Hell is particularly to be noted, as well as that of the importance of Paradise in the poem, for both are balanced, acceptable and useful additions to Miltonic criticism. — A. N. J.

Matthew Arnold: Empédocle sur l'Etna. Etude critique et traduction par LOUIS BONNEROT. (Collection Bilingue des Classiques Etrangers.) 166 pp. Paris: Aubier. 1947.

Why is it so hard to make up one's mind about *Empedocles on Etna*? Why is the poem so interesting, and yet so disappointing? M. Bonnerot, in his excellent study, offers several convincing answers. *Empedocles* interests, because it treats with passion problems at the root of Arnold's psychology, and of English literature throughout his period: the conflict between romanticism and classicism, intuition and the critical spirit, thought and action, thought and art — even, if we will go so far, between the forces later to be labelled "Hebraism" and "Hellenism". *Empedocles* disappoints — structurally, because Callicles and his songs are imperfectly integrated in the whole; dramatically, because there is no genuine action; philosophically, because the reasoning does not move forward to a conclusion, but circles sluggishly round one predetermined theme, the servitude of the soul. The romantic and classical elements have a mutually limiting effect; and the whole work suffers, like much of Arnold's poetry, from an incomplete harmonization of thought and artistry.

M. Bonnerot collects for the first time, in compressed but readable form, a wealth of relevant information. He identifies the borrowings from Empedocles and Lucretius. He elucidates the poem's relationships — in thought, with the message of Carlyle; in form, with contemporary dramatic monologues; in subject, with other "dialogues of the mind" — Faust, Manfred, Dipsychus. And one could ill spare the allusions to obscurer versions of the Empedocles story — such as "Panthéia" (1899), wherein the romantic certainly overcomes the classical, and Empedocles and his ex-patient jump hand-in-hand to the flames, vowing eternal love.

The French translation, interleaved with the English text, is commendably accurate: M. Bonnerot was wise to eschew metre, and to supply, in free rhythmical prose, a line-for-line rendering. He was ready, he tells us, to sacrifice harmony and elegance to fidelity; but the sacrifice seems never to have been required.

London.

PAUL TURNER.

A Handbook of English Grammar. By R. W. ZANDVOORT. Third Edition (Revised). 377 pp. Groningen-Batavia: J. B. Wolters. 1948. fl 8.90, cloth fl 9.50.

The chapter on the Verb has been rewritten and considerably enlarged. The other chapters contain various additions and emendations. An Alphabetical Index has been added. — Z.

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W. B. Yeats's Criticism of Ezra Pound

Even those readers of *A Vision* who cannot make sense of Yeats's System generally admit that it was this System which produced the great poetry of his later period. The excitement of intellect and imagination with which he pursued his revelations until he saw them whole communicated itself to his verse. Whatever one thinks of the truth of his philosophy, one cannot deny its importance for him as a creative artist.

Like his poetry, Yeats's later critical work gained from his preoccupation with the System. It was his desire to test or to demonstrate his psychological categories which stimulated his interest in other poets and his curiosity about men generally. Joseph Hone, describing Yeats's life at Oxford in 1921, reports this significant detail: "A great interest at this time was the appraisal and classification of character, due to the twenty-eight phases of the moon. It was a kind of parlour game. Yeats and his wife had a rough division of objective and subjective, by which they set out to read the characters of the people they met both accurately and speedily. Both showed uncanny penetration. Yeats would watch the visitor privily from behind his glasses, listen for a couple of minutes, size him up, and then issue a question which went straight to the heart of a character, as often as not revealing a difficulty or a prepossession"¹.

When writing as a critic, Yeats usually avoided the terminology of "The Great Wheel"; but the ruling ideas of the theory were always present in his mind, making it difficult for the reader who knows their origin to take the criticism seriously. The criticism, it is argued, is acceptable only if it can be shown that the minds of men or the phases of history really correspond to Yeats's description, a condition which obviously cannot be fulfilled. We believe, however, that Yeats's criticism of Ezra Pound is adequate although it, too, is related to the psychology of "The Great Wheel". Both Yeats's System and his judgments of individual writers are influenced by intuitions concerning the nature of art which remain valid even under the fantastic disguise of his antithetical philosophy. His estimate of Pound is of special interest, not only because of the friendship which united the two men for many years, but also on account of the influence which Pound is supposed to have exercised upon the older poet². Yeats's Shelley-portraits, it is true, raise wider issues than his observations on Pound³. Yet precisely because Pound is of so much smaller stature and

¹ See J. Hone, *W. B. Yeats 1865-1939*, Macmillan, 1942, p. 333.

² See Herbert Read, "Révolte et réaction dans la poésie anglaise moderne", *Présence*, Geneva, April 1946, p. 56. Mr. Read is, in my opinion, over-estimating Pound's influence on Yeats. The change in Yeats's style may be observed already before the two poets became acquainted in 1908 or 1909.

³ See the author's essay on "W. B. Yeats's Idea of Shelley", *The Mint*, ed. by G. Grigson, Routledge, 1946.

can be so much more easily evaluated, it is a more promising task in his case to study the efficacy of Yeats's critical method.

Of the three main passages in Yeats's prose dealing with Ezra Pound the earliest occurs in his survey of history, published as Book III, "Dove or Swan", in the 1925 edition of *A Vision*. The whole passage with its references to modern writers was removed from the 1937 edition of "Dove or Swan". Next comes the chapter, entitled "Rapallo", in *A Packet for Ezra Pound* which introduces the 1937 edition of *A Vision*. The last passage is section ten of the Introduction to the *Oxford Book of Modern Verse*. "Rapallo" was composed in 1928, the Introduction in 1936.

(i)

Yeats assigns to Pound the first place in a list of writers representing the historical phase which begins in 1927. "I find at this 23rd Phase which is it is said the first where there is hatred of the abstract, where the intellect turns upon itself, Mr. Ezra Pound, Mr. Eliot, Mr. Joyce, Signor Pirandello, who either eliminate from metaphor the poet's phantasy and substitute a strangeness discovered by historical or contemporary research or who break up the logical processes of thought by flooding them with associated ideas or words. that seem to drift into the mind by chance"⁴. By itself, this description is too summary to be of great value. By its reference, however, to a certain historical phase of which Pound is given as a typical example it is enlightening. In his outline of "The Great Wheel" Yeats gives an analysis of the mind at Phase 23 which surely applies also to the character of the men who represent the corresponding historical period. Leaving aside the question whether Yeats's psychological account as a whole is true or not, we will isolate for special study his description of the type to which Pound is thought to belong.⁵ The various characteristics of that type may be conveniently summed up under three heads.

(1) *The Technician*. His attention is wholly directed to the outside world which he masters through his technical efficiency, not by abstract reasoning. Incapable of intellectual synthesis, indeed scornful of all forms of systematisation, "he sees all things from the point of view of his own technique, touches and tastes and investigates technically". Thanks to his objective or extravert turn of mind and to his skill, he continually discovers and enjoys new aspects of the world: "The man wipes his breath from the window-pane, and laughs in his delight at all the varied scene".

(2) *Unconscious Aspiration to Greatness*. Phase 23 marks the beginning of the growth of the mind to the wisdom of the saint. But the advance towards the wisdom which distinguishes the saint's vision of the world has not yet become conscious. Unconsciously however, "working

⁴ See *A Vision*, 1925, p. 211.

⁵ *Ibid.*, pp. 97-102, or pp. 163-169 in the 1937 edition which reproduces the original version with only minor alterations of a verbal nature.

through bone and nerve", it impels the artist of that phase to "construct a whole, but that whole must seem all event, all picture. That whole must not be instinctive, bodily, natural, however, though it may seem so, for in reality he cares only for what is human, individual and moral". The examples given by Yeats may help us to understand more clearly this point. The artist appears "to care for the immoral and inhuman only... if he is Rembrandt he discovers his Christ through anatomical curiosity, or through curiosity as to light and shade, and if he is Synge he takes a malicious pleasure in the contrast between his hero, whom he discovers through his instinct for comedy, and any hero in men's minds". It is a greatness like that of Christ, or like that implied by the general term heroic which the artist unconsciously strives to realise in his work. "He is never the mere technician that he seems, though when you ask his meaning he will have nothing to say, or will say something irrelevant or childish".

(3) *Energy and Pity, Violence and Selfishness*. Phase 23 being the first phase of the fourth quarter, wisdom, which in the last phases will amount to saintliness, is as yet weaker than that blind animal energy which marks the beginning of each quarter of the Great Wheel. "The clock has run down and must be wound up again". Because of that energy, the phase inclines to revolution and chaos on the political scene. Men fall into "anarchic violence with no sanction in general principles. If there is violent revolution, and it is the last phase where political revolution is possible, the dish will be made from what is found in the pantry and the cook will not open her book. There may be greater ability than hitherto for men will be set free from old restraints, but the old intellectual hierarchy gone they will thwart and jostle one another"⁶.

On the individual plane, that energy may be perverted to different ends. Such men have an exaggerated "delight in all that is wilful, in all that flouts intellectual coherence, and conceive of the world as if it were an overflowing cauldron". When unperverted, their pity for the weak and oppressed is sincere and disinterested; but when tainted with selfish motives (when "out of phase", to use Yeats's term), it is "like that of a drunken man, self-pity, whether offered in seeming to another or only to oneself: pity corrupted by desire". The individual's emotional life may be similarly debased: "He is gloomy with the gloom of others, and tyrannical with the tyranny of others, because he cannot create". Intellectually, he "sinks into stupidity and stagnation, perceives nothing but his own interest, or becomes a tool in the hands of others"; moreover, being ignorant of other men's feelings, he becomes "brutal and outrageous".

If one considers, as it is done here, only the general outline of Yeats's theory about the man of Phase 23 and not its technical details, one realises its importance for his literary criticism of Pound. The psychology of *A Vision* helps one to understand how Yeats arrived at his literary judgments in "Rapallo" and the Introduction, and these two *loci critici*

⁶ See *A Vision*, 1925, p. 212.

in their turn provide the best possible illustration of his abstract psychological theory. The theory without the criticism appears fantastic, the criticism without the theory seems capricious. The main purpose of this study is to show that both converge to one end, to an astonishingly penetrating and coherent evaluation of Pound the man and the poet.

(ii)

Pound's merit as a technician in verse, as "il miglior fabbro" of his generation, has been generally recognised. T. S. Eliot pointed out, in his Introduction to Pound's *Selected Poems* (1928), that Pound damaged his own reputation by publishing imperfect, though technically instructive, work in *Personae* (1926). Whereas Pound's early Provençal studies dealt with individual troubadours, his later essays on Elizabethan translators (1918), modern French poets, Henry James, Remy de Gourmont (1919), and Arnaut Daniel (1920) show him more and more concerned with technical problems only. He studied those authors, not because of their personalities or because they had something important to say, but because he found in them new "ways of saying a thing".

The same indifference to, or ignorance of, other poets' personalities can be observed in Pound's translations. He adapts the rhythmic qualities of Heine's verse to English metres, but he fails to grasp the disillusioned tenderness and playful melancholy of the German poet. René Taupin makes a similar reservation regarding the translations from Laforgue⁷. In his famous "Seafarer" Pound succeeded in uniting the energy, compactness and fullness of sound which belongs to alliterative verse with the gracefulness of syllabic metre. His handling of the pause (which is rigidly fixed in the original), of alliteration, vocabulary and syntax results in closely-knit half-lines which are as powerful as Old English poetry can be; and, in addition, the poem is supple and musical enough to please a modern ear. And yet, Pound has entirely misunderstood several words, lines, and even whole passages of the original.

Yeats remarked that the artist of this type achieves his technical successes "in toil and in pain", but that he does so as it were blindly, irrationally. Pound sometimes pretended or perhaps believed that he had "erected a conscious esthetic" and had elaborated "a more or less systematic theory of poetry"⁸, although he usually was impatient of theorising about art. He comes nearest to a systematic statement of his ideas on the subject in his well-known list of "A Few Don'ts" published 1913. The main purport of that document, namely that the function of poetry is the exact

⁷ See *L'influence du symbolisme français sur la poésie américaine (de 1910 à 1920)*. Thèse, Paris, 1929, p. 153.

⁸ From a letter to René Taupin, quoted in *L'influence du Symbolisme français etc.*, p. 151.

and objective presentation of imaginative data by means of words, is neither clearly stated nor systematically developed. A few passages in later essays, especially in the "French Poets" of 1918 illustrate further abortive attempts at a systematic statement of principles. What Pound wrote still later on the subject of aesthetic theory often betrays a mind fallen into "stupidity and stagnation".

In his critical estimate of Pound Yeats lays more weight on Pound's objective and extravert attitude than on his technical excellence. He suggests that Pound conceives of the world of imagination in the same manner in which Rembrandt or Synge conceived of the world of the senses. "Ezra Pound has made flux his theme; plot, characterization, logical discourse, seem to him abstractions unsuitable to a man of his generation". When Pound maintained that the *Cantos* had a rational structure, Yeats asked sceptically: "...but can such a poem have mathematical structure? Can impressions that are in part visual, in part metrical, be related like the notes of a symphony; has the author been carried beyond reason by a theoretical conception?" So far, nobody seems to have discovered in the *Cantos* the structure which Pound thought he had realised in them.

Yeats then invokes the testimony of a tough-minded realist, Wyndham Lewis, who had condemned the modern romanticism represented by "*Ulysses* and its dream association of words and images". It is surely a remarkable occasion to see Yeats, the spiritualist and the disciple of Blake, defend the cause of reason and consciousness against the unconscious. "Mr. Wyndham Lewis, whose criticism sounds true to a man of my generation, attacks this art in *Time and Western Man*. If we reject, he argues, the form and categories of the intellect there is nothing left but sensation, 'eternal flux'. Yet all such rejections stop at the conscious mind". Yeats clinches the argument by quoting Swift in support of an art in which the sensational element is balanced by a form deliberately chosen and imposed. Yeats considered perfection to lie in a state of balance between the "flux" and conscious limitation.

Yeats felt himself attracted by Pound whenever his own love of abstraction threatened to lead him astray on the *Hodos Chameliontos*. He then found a corrective in his friend's healthy sensationalist turn of mind. This would happen generally when his health was low. It was thus in 1913 that Yeats found pleasure in the prospect of spending the winter months with Pound in a cottage on Ashdown Forest. "Ezra never shrinks from work", he wrote to Lady Gregory, "...A learned companion and a pleasant one... He is full of the Middle Ages and helps me to get back to the definite and concrete, away from modern abstractions, to talk over a poem with him is like getting you to put a sentence into dialect. All becomes clear and natural"⁹. Had Synge lived, Yeats would probably have sought and found in him a similar counterpoise to his own excitability.

⁹ Quoted by J. Hone, *op. cit.*, p. 272.

The poem by Pound which Yeats admired most is "The Return". It struck him like a translation "from an unknown Greek masterpiece". He quoted it in the Introduction and again in *A Vision* (1937) because it seemed to illustrate that momentous change of direction which he thought the world's history was taking. T. S. Eliot probably prefers other, technically more interesting poems, but he echoes "The Return" in the first movement of section five of "Little Gidding" where man is imagined suspended between the vanishing in death and birth in eternity:

We die with the dying :
See, they depart, and we go with them.
We are born with the dead :
See, they return, and bring us with them.

As René Taupin has shown, "The Return" owes something of its stately grace to Henri de Régnier's poem, "J'ai feint que les Dieux m'aient parlé", which opens *Les Médailles d'argile*.

The classicism of "The Return", the quality which made Yeats think of a Greek masterpiece, is obvious enough, and the same general effect distinguishes Pound's best work. The poem achieves, however, also a Romantic excellence. For one fleeting moment life's turbulence seems arrested, the soul perceives the universal order transcending time, and "Beauty is truth, truth beauty". It is important to realise how persistently Pound tried to produce this "tiptoe effect" in his shorter lyrics.

He tried to attain it in "Dance Figure" which evokes "a frosted stream". The soul's monologue in "The Tomb at Akr Çaar" creates a feeling of suspense between apathy and restlessness. "Portrait d'une Femme" presents the ambivalent emotion we feel for persons colourless in themselves but infinitely attractive through the memories and associations they evoke in us. It may be that the poem was inspired by the famous Mona Lisa passage in Pater's essay which is given a prominent place in Yeats's *Oxford Book* with the comment that it "dominated a generation, a domination so great that all over Europe from that day to this men shrink from Leonardo's masterpiece as from an over-flattered woman". "Apparuit" eternises the brief ecstasy in which beauty is born. "The Needle" fuses transiency and eternity in a moment of enchantment. "Sub Mare" hovers on the threshold between ordinary and magically transfigured reality. "A Virginal" prolongs a feeling of wonder which one knows must soon pass away. Other examples might be quoted from *Lustra*, such as "April", "Gentildonna", "The Coming of War: Actaeon", "'Ione, Dead the Long Year'", and "Shop Girl"; many poems in *Cathay* develop similar themes.

The unconscious ideal of greatness which, according to Yeats, artists of this type are striving at is to unite, in the case of Pound, a classical stateliness with the intensity of romantic poetry. Yeats, without analysing

it, called this quality style. Though he offers no detailed criticism, he clearly indicates the three principal limitations of Pound's poetic achievement. First, there is Pound's inability to create form. Form is a perfection which can be attained by artists who have the Unity of Being possible only to men of the antithetical phases 16, 17, and 18. Being a primary artist of phase 23, Pound cannot create the beauty which is compared to "a perfectly proportioned human body". Yeats feels that Pound "has not got all the wine into the bowl", that even his best verse smacks of improvisation.

Pound's achievement of style is limited, secondly, by an excessive use made of all those poetical means by which style is produced. "When I consider his work as a whole, I find more style than form; at moments more style, more deliberate nobility and the means to convey it than in any contemporary poet known to me". The phrase "deliberate nobility" implies that Pound lacks the spontaneous nobility of the born aristocrat. Perhaps Yeats was thinking of poems like "Apparuit" where the "quaint device" of quantitative verse and phrases like "caught at the wonder", "frosty with dew" change what should be an instant of breathless suspense into a protracted pose. To compare this poem to the "litanies" of Gourmont, as René Taupin does, is misleading; the French poem aims at an entirely different effect. Note, too, the cumbersome gallicisms like "the good hour", the imperatives "Move we and take the tide", the archaisms and preciousities of "A Virginal":

Green come the shoots, aye April in the branches,
As winter's wound with her sleight hand she staunches,
Hath of the trees a likeness of the savour:
As white their bark, so white this lady's hours.

Thirdly, Yeats declares Pound's style thwarted by a disturbing influence which seems to have a pathological origin. Pound's style, Yeats says, "is constantly interrupted, broken, twisted into nothing by its direct opposite, nervous obsession, nightmare, stammering confusion... Even where there is no interruption he is often content, if certain verses and lines have style, to leave unbridged transitions, unexplained ejaculations, that make his meaning unintelligible". The breaking up of "the logical processes of thought by flooding them with associated ideas or words that seem to drift into the mind by chance" which Yeats diagnosed in *Ulysses* and other modern works is one thing, the loss of self-control which he observed in Pound is another. The first is the normal development with artists of this phase: "It is as though the forms in the stone or in their reverie began to move with an energy which is not that of the human mind"¹⁰; the second, however, results in disorder and perversion.

Yeats's criticism of Pound is tempered by his affection for the man and

¹⁰ See *A Vision*, 1925, p. 211.

by his psychological more than literary interest in the poet. His first reaction to Pound must have been, however, similar to that of Wyndham Lewis whose testimony he invoked against the *Cantos*. Lewis's objection to the style and the deliberate nobility of Canto XVII may be too harsh, but it is fundamentally right: "The way the personnel of the poem are arranged, sea-wrack in the hand of one, Aletha 'with her eyes seaward', the gold loin-cloth of another, etc., makes it all effectively like a spirited salon-picture, gold framed and romantically 'classical'. It is full of 'sentiment', as is the Cave of Nerea; it is all made up of well-worn stage-properties; and it is composed upon a series of histrionic pauses, intended to be thrilling and probably beautiful"¹¹. Lewis admits, too, the reality of Pound's sense of greatness: "He has not effected this intimate entrance into everything that is noble and enchanting for nothing. He has really walked with Sophocles beside the Aegean; he has *seen* the Florence of Cavalcanti... And he is not unworthy, in himself, of these many privileges"¹². But his explanation of the nature of Pound's virtues and vices is certainly less convincing than that provided by Yeats. Lewis would account for them by a parasitic desire to thrive on the greatness of others and by the lack of original creativeness, but he has no means of correlating Pound's really simple nature with either the quality of his poetic style or the exaggerations of it. Yeats, on the other hand, relates them to a psychological type whose structure is, in all its essential parts, clear and coherent.

(iv)

In autumn 1927 Yeats contracted a cold, and in the following winter he showed signs of tuberculosis. At Rapallo, where he had gone in search of the sun, he continued reading and writing for a second edition of *A Vision*. Instead of taking a complete rest, he gave way to feverish cerebral excitement. "I am working on alternate days", he told Lady Gregory, "that is to say writing on alternate days some paragraphs for the *Vision* or for a little book I am writing for Lolly, an account of this place, and Ezra and his work and things that arise out of that. After my day's, or rather morning's work, I am tired, and need the whole of next day to get back my freshness. It is not so much that the morning tires me as that it excites me and I go on thinking all day"¹³. Among other books he read *Time and Western Man* in which he found striking confirmation of many of his own views on contemporary art and artists. But it was probably Lewis's shrewd, though unnecessarily cruel, attack upon

¹¹ See *Time and Western Man*, Chatto and Windus, 1927, p. 89.

¹² *Ibid.*, p. 87.

¹³ Letter dated March 12th, 1928. See J. Hone, *op. cit.*, p. 395. Lolly is Yeats's younger sister Elizabeth. She published the *Packet* in June 1929 in the Cuala Press.

Pound that made him wish to affirm publicly his faith in the author of the *Cantos*.¹⁴ The first version of *A Packet for Ezra Pound* appears to have been devoted to this purpose only¹⁵. Not until October 1928 did Yeats add to it his Introduction to the Great Wheel.

Yeats's views on the sensationalist nature of the *Cantos* has already been dealt with. But the *Packet* exposes not only Pound's vision of the world as a continuous flux, it reveals moreover two moral defects in the poet's character. Yeats had watched his friend feed the starving cats in the streets of Rapallo. A similar impulse, he thought, made Pound speak in "praise of writers pursued by ill-luck, left maimed or bedridden by the War". In a sense, Pound's pity was like Shelley's feeling for the oppressed: both are blind emotions, pity separated from wisdom. The Romantics pity the beautiful and hate the ugly, whereas men like Pound "pity the ugly, and sentimentalise the beautiful, or call it insipid, and turn away or secretly despise and hate it"¹⁶. That, then, is one of Pound's moral weaknesses: his exaggerated sympathy for social misfits, a hysterical complaining about the world's callousness to beauty.

Pound does not love cats any more than he loves those writers. "Cats are oppressed, dogs terrify them, landladies starve them, boys stone them, everybody speaks of them with contempt. If they were human beings we could talk of their oppressors with a studied violence, add our strength to theirs, even organise the oppressed and like good politicians sell our charity for power". Here, Yeats lays his finger on Pound's other defect: by becoming the champion of ill-treated artists, Pound unconsciously hopes to strengthen his own position. In 1920, while lecturing in America, Yeats jokingly asked Mrs. Olivia Shakespear to "tell Ezra to come to America and found a paper devoted to the turning of the U.S.A. into a monarchy to balance Germany"¹⁷. Yeats's psychological insight which made him guess his friend's hankering for a grand political rôle has been singularly confirmed by later events.

The truth of Yeats's criticism is borne out chiefly by the evidence of Pound's satires. Up to 1920 there is little in them to justify the charges of sentimentality or "studied violence". In *Ripostes* (1912) and *Lustra* (1915) Pound saluted the families of "fishermen picnicking in the sun", opposing them to the "generation of the thoroughly smug and thoroughly uncomfortable". He laughed at the unhappily married, at writers who

¹⁴ Yeats's motive for writing the *Packet* can only be conjectured. On the other hand, Mr. Eliot's edition of Pound's *Selected Poems* in 1928 with its, on the whole, encomiastic Introduction was certainly not inspired, as he kindly informs me, by a desire to counter-balance the criticism by Wyndham Lewis. "My introduction, in fact, was inspired simply by a general sense of the neglect of Pound's poetry, a neglect which seemed to me largely due to irrelevant causes, that is, the extent to which Pound's personality both in society and as expressed in some of his critical outbursts, irritated the literary powers of the day".

¹⁵ See J. Hone, *op. cit.*, p. 406.

¹⁶ See *A Vision*, 1937, p. 139. From the description of Phase 16.

¹⁷ Quoted by J. Hone, *op. cit.*, p. 322.

distrust their feelings, at poets who "still sigh over established and natural fact / Long since fully discussed by Ovid", and he sharply taunted the modern capitalist press. Although his satire became louder and rougher in *Blast* (1914), he never got really angry, — "la colère ne lui convient pas", observes René Taupin¹⁸. At this stage, Pound was less anxious to expose the follies of the world than to study the ways in which the poetic achievement of Corbière, Tailhade, Rimbaud, and Laforgue might be adapted to English verse. The wielding of satire and epigram was, for him, a joyful exercise of style and metre, and it helped him to proceed from his earlier romantic manner to his later, more realistic poetry. He encouraged Yeats to follow him in the same direction. In a review of *Responsibilities* he wrote: "There is a new robustness; there is the tooth of satire which is, in Mr. Yeats's case, too good a tooth to keep hidden... There are a lot of fools to be killed and Mr. Yeats is an excellent slaughtermaster, when he will but turn from ladies with excessive chevelure appearing in pearl-pale nuances".¹⁹

The two poem-sequences *Hugh Selwyn Mauberley (Life and Contacts)* and *Mauberley 1920* contain the first indications that Pound's mind was getting "out of phase". He sentimentalised the fate of the artist in the modern world. Intense self-pity made him describe himself as a refined aesthete born "In a half savage country, out of date; / Bent resolutely on wringing lilies from the acorn". He complained that he had forfeited not only worldly fame but also personal happiness by his absorption in "porcelain revery", by following his "sense of graduations, / Quite out of place amid / Resistance to current exacerbations". In the penultimate poem of the series he summed himself up thus:

A consciousness disjunct,
Being but this overblotted
Series
Of intermittences ;

.

"I was
And I no more exist ;
Here drifted
An hedonist".

There is a pathetic insistence throughout on the poet's constancy to one faith, the aesthetic. Flaubert is his paragon, but the inventory of all his minor gods comprises Villon, Ronsard, Greek art, the Pre-Raphaelites, the poets of the Rhymers' Club, and some artists in enameling and engraving. The colour is laid on so thick that the poet's real or imagined pity with his own tragic fate leaves one cold. A stanza like the following is apt to cause amusement rather than pathos:

¹⁸ See *op. cit.*, p. 146.

¹⁹ See *Poetry* (Chicago) IX, iii (December 1916), pp. 150 f.

For this agility chance found
 Him of all men, unfit
 As the red-beaked steeds of
 The Cytheraeon for a chain bit.

The *Mauberley* poems provide examples also of Pound's other moral defect, namely of his "studied violence". In his war poem, "These fought in any case", he is ponderously indignant both at the victims of war,

Some quick to arm,
 some for adventure,
 some from fear of weakness,
 some from fear of censure,
 some for love of slaughter, in imagination,
 learning later...
 some in fear, learning love of slaughter ;

and at those whom he considers responsible for it,

usury age-old and age-thick
 and liars in public places.

But it is in the *Cantos* that one may find the most glaring examples of Pound's indignation which is both artificial and exaggerated. *Cantos XIV* and *XV* are clearly imitated from Dante's *Inferno*. Pound's hatred of politicians, clergymen, journalists, and the vulgar rich has nothing original about it; it corresponds to the general feeling of bitter disillusion which prevailed during the early nineteen-twenties. Pound added merely references to some pet aversions of his own and, above all, a violence and crudeness of imagery which strikes one as distinctly pathological.

(v)

Many contemporary observers have drawn portraits of Pound, but they rarely tried to relate the character of the artist to his work. For T. S. Eliot, F. R. Leavis and Ronald Bottrall Pound's literary achievement alone matters, the man behind the work is irrelevant. No critical estimate of the poetry, on the other hand, is attempted in such books of reminiscences as Ford Madox Ford's *It was the Nightingale* (Heinemann, 1933) or Phyllis Bottome's *From the Life* (Faber, 1944); they do not go beyond the level of literary gossip. Of a more serious nature is Wyndham Lewis's arraignment of Pound in *Time and Western Man* where both psychological and literary evaluations are made by a critic with uncommon qualifications in either field. His militant anti-romanticism, however, causes him to draw but a partial and distorted picture of Pound.

Yeats's judgment carries more weight than these, not because it is related (expressly or implicitly, it does not matter) to the psychology expounded in *A Vision*, but because it is founded upon his knowledge of the man and on his own experience of artistic creation. One must

distinguish Yeats's pseudo-systematic theory from his simple instinctive knowledge of the artist's mind. Though his friends reported him a poor judge of men and easily deceived by charlatans²⁰, he could certainly read deeply in a poet's thoughts. He fondly imagined that the gradual change by which his early intuitions concerning the self and the anti-self grew eventually to the full System was a process of ordering and clearing up: "I find the setting of it all in order has helped my verse, has given me a framework and new patterns. One goes on year after year getting the disorder of one's own mind in order, and this is the real impulse to create", he wrote to his father while engaged in finishing *Per Amica Silentia Lunae*, his first attempt at a philosophical exposition of his beliefs²¹. In reality, however, he moved towards a confused, because occultist and over-elaborate statement of that simple truth which he had discovered, as George Russell believed, already in boyhood, "at the first decisive contact of soul and body"²². Both in the completed System and in such works as *The Player Queen* the theory of the Mask appears largely emptied of its experiential content and tends to become abstract diagram and schematism.

When applied to individual artists, however, the complexity of the System seems no longer artificial; it seems well adapted to the equally complex nature of a poet's mind. All Pound's salient traits are explained as part of the whole personality: his "primary" intellect, his technical skill, his impatient rejection of aesthetic theory, his stopping short at "style" and failure to achieve "form", his proneness to outrageous violence, and his pity easily degenerating into self-commiseration or diatribe. Instead of judging Pound's work, as most critics would have done, by its conformity to literary standards, Yeats studied it as he might have studied an actor's gestures. Such sayings as that about Keats whose "art is happy, but who knows his mind?"²³ are revealing: Yeats conceived of art as of a rôle to be acted by the artist whose real self is the opposite of his mask. The peculiar appropriateness of this theory to the author of *Personae* need not be stressed.

Yeats's doctrine might, however, also be applied to other poets. Every creative artist seeks to transcend his real self and to speak in many voices. The question of sincerity does not arise; the poet may let his hand be guided by some historical or imaginary writer whom he has chosen as his model, but he will still be true to himself. For he is most true to himself when his human substance has passed entirely into the equally human, but magically transfigured substance of poetry. Yeats knew that the impassioned speech of a poet is not a direct outpouring of emotion into words but is, on the contrary, the effect of self-denial: "We have all something within ourselves to batter down and get our power from this fighting.

²⁰ See Louis Macneice, *The Poetry of W. B. Yeats*, Oxford University Press, 1941, p. 126.

²¹ See J. Hone, *op. cit.*, p. 305.

²² *Ibid.*, p. 114.

²³ From the poem "Ego Dominus Tuus", in *Per Amica Silentia Lunae*.

I have never 'produced' a play in verse without showing the actors that the passion of the verse comes from the fact that the speakers are holding down violence or madness — 'down *Hysterica passio*'. All depends on the completeness of the holding down, on the stirring of the beast underneath... Without this conflict we have no passion, only sentiment and thought"²⁴. This struggle between the self and the anti-self is ended in death only, or in the work of art. In both events the artist's flesh and blood cease to exist in reality, and all his living intensity suffers "a sea-change into something rich and strange".

There is no need for the critic who uses this approach to know anything about the System expounded in *A Vision*. The striking parallels between Yeats's portrait of Pound and his description of a psychological type in "The Great Wheel" are founded on the universal principles of art itself, not upon any occult messages dictated by his wise communicators.

Geneva.

H. W. HÄUSERMANN.

The Intonation of Accosting Questions

I

In the discussion to follow, two variables are considered of prime importance in identifying specific patterns of tone in speech: the shape of the curve of speech melody, and the position of the principal stress on that curve. A given combination of shape and stress-position will be referred to as a profile.¹ The shape in turn will be broken down into the following elements: levels, wherein the voice maintains an even tone (perceptually, not instrumentally, speaking); glides, in which the voice slides up or down; tilts, which are gradual glides with narrow range of pitch; skips, in which the voice moves abruptly from one pitch to a higher or lower pitch, without appreciable glide; and troughs, the points at which downward motion ends and upward motion begins. In the limited number of profiles to be taken up here, it will not be necessary to mark the pitch at which the curve begins except to show when it is high or moderately

²⁴ See *Letters on Poetry from W. B. Yeats to Dorothy Wellesley*, Oxford University Press, 1940, letter dated August 5th, 1936.

¹ It might be thought that since stress and shape can readily be separated when one interprets visual graphs, and even, with a little training, on just hearing a speech tune, they ought therefore to be analyzed independently. But a collection of speech tunes shows immediately that the two elements are interdependent and usually inseparable. See Kenneth Pike, *The Intonation of American English* (1945), and H. O. Coleman, "Intonation and Emphasis," *Miscellanea Phonetica* (1914). The position of the principal stress is almost as important in determining the meaning of a profile as it is in distinguishing the meaning of certain words, e.g. *con'tent* and *content*.

low. Other variables, such as speed, over-all intensity, roughness, etc., naturally affect the meaning of profiles; but since the latter are affected in equal proportion and in the same way, these variables may be safely ignored in the present discussion, which aims merely to identify certain profiles used in a limited social situation.

In the examples that will be quoted, capital letters and other signs will be used to mark the shape of the profile; capitals are therefore not used in spelling the words. Following are the symbols:

L	relaxed, mid-low pitch	UU	wide upskip
H	high pitch	D	downskip
/	upglide	T/	uptilt
\	downglide	T\	downtilt
U	upskip	V	trough
		Y	shallow trough

The syllable receiving the principal stress will be shown by italic type. The tone following the signs L, H, U, UU, and D is level unless otherwise marked (e.g., L is it U far there? represents two levels, *is it* on the first and *far there* on the second, separated by an upskip; L is it U/ far there? represents the same except that *far there* glides upward after the skip).

II

A first encounter between speaker and hearer, particularly if they are total strangers to each other, provides a clear-cut relationship that sharply limits the kinds of intonation that may be used and clearly defines the implications of each of the kinds. Our possible attitudes in approaching strangers are not numerous—affection, repugnance, unseemly curiosity, regret, and many other emotions or emotional colorings are ruled out on the whole in the first words that broach a subject with an unknown person. The fewness of the attitudes is reflected in the fewness of the intonations. The range of attitudes is, in fact, virtually limited to degrees of familiarity, ranging from stiff formality to easygoing friendliness. This range furnishes the most convenient classification for accosting questions, which are set forth below in seven classes, from formal to familiar. It must be remembered that none of the profiles are limited to questions of this kind—they are used without restriction in all situations which are analogous, emotionally, to the situations of broaching a conversation. Treating them in the light of their use in accosting questions is merely one especially neat way of studying their import.

1. **Formal yes-no** (“yes-no” designates a question answerable by *yes* or *no*). By far the commonest accosting question is one which asks a favor of some kind, or at least, from an assumed courtesy, pretends that the hearer will be doing a favor in hearing the inquiry. This makes for an atmosphere of arm’s-length formality, in which the intonation is part of

a total behavior pattern exhibiting traits that we label "restrained," "self-conscious," "diffident," etc. Curiosity is held in check—the question, instead of moving up, moves mostly down; and with the tenseness of the situation it generally moves down slowly, remaining throughout at a fairly high pitch.² Take, for example, the question asked by a polite hitch-hiker: 1. L are UU *you* T\going my way?

But if the speaker, instead of asking a favor, offers one, the inhibitions disappear. So, from a motorist who offers a lift, we hear the normally curious 2. L are you / going my way? (see 6, below).

I list some examples of formal yes-no questions:

3. L is UU *that* T\the brooklyn bridYge?
4. L would it UU *make* T\any difference if I parked here behind yoYu?
5. L does UU *my* T | saxophone playing bother you folks?
6. L does UU *this* T\ street go through to the tunnel?
7. L would UU *i* T\ be presuming if i asked you a faYvor?
8. L is it UU *time* T\ for church to be out Y yet? (spoken by a husband parked and waiting for his wife).
9. L do UU *man* T\y people come to meetYings here?
10. L is UU *elm* T\ street very far from here?

This "arm's-length" profile for asking questions would be described, in its commonest form, as having one syllable (occasionally two or three) at mid-low pitch, plus an upskip, plus a stressed peak, plus a downtilt, with or without a small degree of terminal upmotion, thus: If the terminal upmotion is lacking, its place is taken by a more or less sustained tone at the end. In no case does the voice drop below a singing pitch.

Similar conditions of tenseness and formality would call forth the same profile elsewhere. So from the office girl telling a patient to wait: 11. L would you UU *wait* T\ here just a moment D please? Or from a displeased but formally courteous employer: 12. L is UU *that* T\ the best you can do? Or from one colleague to another: 13. L do UU *these* T\ symbols mean anything to you?

Although the examples so far given do not show it, the word most frequently on the peak is *you*: 14. could UU *you* T\ tell met what time it is? 15. L do UU *you* T\ know the best garage around here? Since *you* is not an important word as far as the inquiry is concerned (*time* and *garage* are the points of the two last questions), the stress is clearly not for vehemence or contrast, as it would be in 16. L does he know that he U *has* / to go? or in 17. L but what am i to do with UU *thi-*\is? One infers therefore that the principal stress on this profile is merely an audibility (attention-getting) stress, although if a contrastive stress happens to be in the right spot for it (as in examples 3 and 10

² The attitude here is a kind of modified fear. The relationship of fear to high pitch has been shown by Fairbanks and Pronovost in *Speech Monographs*, VI (1939), 103.

above) the two may coincide. Compare 14. L could UU *you* T\ tell me what time it is?, where the speaker wishes to get the attention of the *you*, with 18. L could you UU *tell* T\ me what time it is?, where the speaker already has the hearer's general attention (they have perhaps exchanged glances) and consequently shifts the attention-getting to another element. There is a similar distinction between 19. L would UU *you* T\ help me up with this load? and 20. L would you UU *help* T\ me up with this load? Not only is the high-pitched stress, for the broad purpose of attention-getting, not necessarily placed on an important verbal element, but it may actually avoid such an element lest there be some suggestion of other-than-audibility stress; thus if example 5 were stressed not on the insignificant word *my* but on *saxophone*, the hearer might infer 'saxophone rather than violin.' Other instances of stress on insignificant elements:

21. L does a UU *mis* T\ *ter jones* live around here somewhere?

22. L does a UU *j. T\ c. jones* live around here?

23. L is UU *there* T\ a telephone booth in this station?

A contrastive stress, as the three last examples show, is often present in addition to the audibility stress. Sometimes the peak is taken by so feeble a word that it is not stressed at all: 24. L is UU *it* T\ *far* from here to the depot? 25. L are UU *n't* T\ *you mister joYnes*?

2. Formal incurious *yes-no*. If the speaker feels little or no curiosity, the upmotion may be eliminated entirely³ and the principal stress is subdued: 26. HT\ is my car in your way? (contrast the more curious 27. L is UU *my* T\ car in your way?). This leaves uppermost an element of personal concern or preoccupation that in some circumstances may be unfriendly; thus 28. L is it UU *nec* T\ *essary* to make all that noise? might still admit of an explanation on the part of the accused person, while 29. HT\ is it necessary to make all that noise? is hardly more than a protest. So with 30. HT\ couldn't you reduce that noise a little bit? Compare the more answer-admitting 31. L does it ocUU *cur* T\ to you that there are other people besides *yoYu*? with the more querulous 32. HT\ does it occur to you that there are other people besides you? Compare also the more hopefully curious 33. L could UU *an* T\ *y* of you gentlemen tell me the way to elm Y street? with the more worried 34. HT\ could any of you gentlemen tell me the way to elm street? (To test these implications, try smiling with 33 and 34. It will be found easier to smile with 33.)

3. Half-formal *yes-no*. For an easier courteous relationship, but still not an informal one, the formal profile may be used with downmotion

³ Upmotion, especially when at the end of a profile, is intonation's device for asking (though it has other uses as well). Questions manifest themselves, as do statements, verbally, tonally, and gesturally, and a given locution may mix in varying degrees the moods of questioning and stating—thus the words may state and the tone and facial gesture ask (L you are / going?), or the word and gesture may state only and the tone ask (L because i / want to — a "statement" implying 'and what do you intend to do about it?'). Other combinations are possible, variously punctuated as questions or as statements.

steepened. Questions of this type are likely to be met with as a repetition of the same query, or when the question has been thought out and mentally repeated beforehand. The speaker is more self-possessed and less tense. The important element is given more deliberate prominence by placing it at the intonation turn, i.e., on the trough—an instance of inhibited stress.⁴ Examples:

35. L can UU *you* \ tell me how to get to D *town* / from here?

36. L are UU *you* \ by any chance mister henry D *jo/n*es?

37. L does UU *this* \ car go to D *cof/fey*vill?

38. L is UU *saint* \ michael's church D *far* / from here?

4. Half-formal *how-why*. The foregoing intonation, with the beginning level missing, is the rule for accosting questions that start with an interrogative pronoun or adverb—we may call them “how-why” questions. How-why questions are, in the nature of the case, not formal; if we wish to be strictly formal we do not ask “How do you get to the Coliseum?” but “Might I ask (or Could you tell me, or some other formula of obeisance) how to get to the Coliseum?” Furthermore, initially high-pitched how-why questions require steep downmotion if they are not to be overbearingly insistent—they have this in common with statements, being, in fact, a sort of hybrid of question and non-question. Examples:

39. H *which* \ street do you take to get to the coliseVum?

40. H *how* \ many cars back are the D *pull*/mans?

41. H *how* \ do you get over to D *west*/ville?

5. Informal *yes-no*. A step farther from formality is the mean of the plain tonal level at high pitch, with or without a beginning level at mid-low pitch. Thus we may intone 42. H. *looking* for somebody? Other examples:

43. H *this* the way to elm street?

44. L is it U *time* for church to be out yet?

45. H *elm* street around here somewhere is it?

A very slight uptilt expresses about the degree of curiosity that a person would allow himself in speaking to another under such conditions still tinged with a degree of formality, as in 46. L do T/*many* people visit the buildings here? addressed to a guide at an exhibition.

How-why questions on this profile are utterly different from yes-no questions, expressing a degree of insistence that would rarely be encountered in accosting questions.

6. Familiar *yes-no*. Turning now to questions that are broached on a more familiar footing, and consequently do not inhibit the upglide, we have:

⁴ See Bolinger, “Inhibited and Uninhibited Stress.” *Quarterly Journal of Speech*, XXXI (1945), 202.

47. L may i / *help* you? Here the speaker is offering, not asking, a favor.

48. L mister / *jones*? This is the intonation used in paging someone unknown. The pager is performing a service for the person paged, and the question is perfunctory—the asker is not personally concerned. The same intonation might be used by one individual addressing another for whom he has been looking but whom he does not know by sight. But the verbally complete 49. L are UU *you* T\ mister *jones*? would be rude if intoned 50. L are / *you* mister *jones*? unless some circumstance (such as that of already having addressed a number of people in an assembled group by means of the same question) has already broken the ice.

51. L got a / *light*, buddy? 52. L like to / *help* me here a minute, friend? Here the familiarity is that of a social group which does not stand on ceremony.

53. / *looking* for somebody? Here the speaker probably implies a willingness to help find the person sought. Contrast the arm's-length 54. L you UU *look*T\ing for somebody?

7. Familiar *how-why*. A familiar or rude *how-why* question, in which impatience or haste overrides courtesy, would use the hump profile. The latter is the intonation that *how-why* questions have in usual familiar discourse between acquaintances (e.g., 55. / *how* did you *do* D it?). Instances:

56. / *what* are U *you do*\ing? —spoken by a guard who sees someone climbing over the fence (note the audibility stress on *you*—normally the peak would be reached on *do*).

57. / *why* don't we U *go*-\o? —spoken by a passenger impatient at delay on a bus.

58. / *how* does a fellow get U *out* \ of here? —spoken to the attendant of a parking lot by a motorist annoyed at finding himself blocked in.

To summarize: The simple upglide is avoided under very formal conditions. Downmotion, being less inquisitive, serves for the more formal questions. High pitch and narrow downmotion are characteristic of the strain of very formal asking. More rapid downmotion to a relatively low pitch is characteristic of half-formal questions, including the majority of *how-why* accosting questions. Upmotion plus downmotion, giving a hump-shaped ("circumflex") profile, is demanding; it is used with *how-why* accosting questions only when the speaker feels that the hearer is responsible for an answer, and is probably never used in yes-no accosting questions.

Reviews

Macbeth. Edited by JOHN DOVER WILSON. (The New Shakespeare.) lxxxiii + 186 pp. Cambridge University Press. 1947. 8s. 6d.

In spite of the decline of European letters, in spite of the ruin of the old nations to whom we owe what is most precious in our civilization, a small number of courageous men persist in speaking for the eternal verities. Professor Dover Wilson, the most eminent of English Shakespearians, belongs to this small and valiant group. The edition which he began in his prime, together with the late Professor Quiller-Couch, is being continued with the same acumen and with even greater knowledge than before. The present fine edition of *Macbeth* is certainly equal to his *Hamlet*, as regards the reliability of the text, the lucidity of the introduction, and the fullness and pertinency of the comments.

As an editor, Professor Dover Wilson is, if anything, conservative. He has given a great deal of thought to the enormous number of conjectures accumulated during the last 250 years by the work of his predecessors, but he has almost invariably had the good sense to leave them alone. In fact, he sometimes even perpetuates some of their errors, and his *Tempest* and *Hamlet* occasionally exhibit a credulity in their acceptance of earlier conjectures which is a little surprising in a scholar of his perspicacity. But it would be ungrateful to insist on the rare slips of such a meritorious edition. If Professor Dover Wilson does make an occasional mistake, it is usually because he is over-scrupulous in his desire to be fair to his predecessors, and because of an exaggerated deference for what is after all merely the hazards of philological conjecture.

I am convinced that it is a mistake to modernize the spelling in an edition which aims at being scholarly. A number of conjectures would never have seen the light, if the texts had been always available in the old arbitrary typography of English humanism. I must confess that I am also sometimes a little shocked by the Wilsonian stage-directions. On what grounds does he suggest so many changes of scene, or fix so confidently the number of actors who appear on the stage together? May I ask my learned colleague what authority he has for (V, vii. 21): "they fight to and fro beneath the castle wall, until at length 'Macbeth' is 'slain'." And later he describes how Macduff enters, with Macbeth's head "on a pole". Is this so certain? Since the Folio text says nothing, would it not be better to leave the point undecided?

The greatest merit of this, the latest edition of *Macbeth* is the admirable handling of the Macbeth legend and the masterly analysis of the textual problem. What one finds it so difficult to stomach is the perverseness even of great scholars, when they suggest that there were three Macbeths and two authors. There is no need to discuss this; it is absolutely useless

to burden literary history with a double of Shakespeare's who had the same style and the same imagination as Shakespeare himself. Editors insist principally on the following lines from Act I, Scene vii: *Macbeth*: Prithee, peace: / I dare do all that may become a man; / Who dares no (= any) more, is none. / *Lady Macbeth*: What beast was't then / That made you break (= disclose) this enterprise to me? — It is assumed that a scene containing Macbeth's revelation of his plans is lost; but no such scene is required. And the letter of Scene v already constitutes the beginning of the enterprise. When will writers of literary history be able to shake off these futile heresies?

Again, there is no real proof for the old hypothesis advanced by Malone (who was not infallible), that *Macbeth* was among the plays performed at Court, in honour of the visit of Christian IV of Denmark. This must remain conjecture. Yet Professor Dover Wilson gives this as a reason for the play's shortness, surmising that the poet had not time enough in which to prepare it. But the visit of the Danish King had been planned at least a year ahead. In my estimation, *Macbeth* was written in 1603, immediately after *Hamlet*.

All this, however, cannot prevent us from rating this edition above all previous ones, even above that of Mr. Joseph Quincy Adams (1931), the existence of which was unknown to Professor Dover Wilson "until November 1946". I wish he had not been altogether ignorant of the impeccable edition of Mr. Østerberg, a *chef d'œuvre* of Danish philology.

Copenhagen.

PAUL VICTOR RUBOW.

Geschiedenis van de Amerikaanse Literatuur. Door A. G. VAN KRANENDONK. Vol. I, 332 pp., 1946; Vol. II, 329 pp., 1947. Amsterdam: G. A. van Oorschot. Price, cloth fl. 19,— the two vols.

The author surveys the whole field of American literature, from the diaries of the earliest settlers and visitors down to the most recent publications. He deals with the novel, the short story, drama and poetry, as well as with literary criticism and historical and philosophic writings, and has succeeded in welding his treatment of them into one continuous, fascinating story. More particularly the first volume is well-balanced, with just so much historical, political, and literary background that the reader feels like being shown around a museum under the guidance of a competent custodian. The entire second volume is concerned with the twentieth century, and is, from the nature of its subject, less closely knit. It consists of a series of monographs on prominent writers, interchanged with chapters on lesser lights, which sometimes are no more than a bibliography with a brief commentary. By this striving for completeness the second volume has acquired additional usefulness as a work of reference.

Apart from the language in which it is written, the rather frequent references to Dutch literature and conditions make it clear that this history is in the first place meant for Dutch readers. Some knowledge of European and especially English literature is assumed, but otherwise the author takes nothing for granted and no technical terms are used without previous explanation.

Prof. Van Kranendonk's critical method is marked by fairness and moderation. We are as a rule left to choose between a generally accepted estimate of the work under review and the writer's own personal opinion. The latter, however, is never unduly obtruded on our attention. In spite of criticism of shortcomings, a full consideration of the good points invites the reader to explore the author or work discussed for himself, while the unqualified praise bestowed in some instances (e.g. Dreiser) inspires confidence in the critic's subtly discriminating censure elsewhere. In discussing a literary product he never leaves solid ground. Literature is compared with other literature, not with some abstract ideal standard existing in the critic's mind only. This makes for wholesome, solid, profitable criticism. "Balanced" and "well-proportioned" are terms that occur to one again and again while reading this admirable book. Repeatedly we are warned against sweeping statements, or a too easily conceived division into literary periods, and the author succeeds in impressing upon us a picture of continuous development which is convincing and makes delightful reading. Particularly interesting is the chapter on the rise of the novel with its half-amused explanation of the introduction of this new literary form among a strict Puritan community. So are those on Edgar Allan Poe, on Walt Whitman, and on the Stage. When necessary, Prof. Van Kranendonk does not hesitate to expatiate, as when he devotes one tenth of the entire second volume to the defence and praise of Dreiser, and it is this differentiation in the attention bestowed on different authors which gives the work a character of its own quite unlike that of any mere compendium. It is a popular but at the same time scholarly and artistic treatment of a subject which is attracting a great and growing interest. Not least is the service rendered to American literature itself, especially of the last two or three decades. Owing to inelegant and indelicate advertising campaigns to boost new novels into the best-seller class, some critics in this country have come to think that they are justified in dismissing all American fiction as the output of an industrialized and commercialized production-system catering for a popular demand for sensational entertainment. A careful study of Prof. Van Kranendonk's book should go far to cure them.

We will not omit to mention a number of illustrations, mostly portraits, as well as some interesting old prints, interspersed through the text. It is a pity that a work like this should not have been printed on better paper and in a handier format. A number of more or less serious misprints have escaped the author's attention.

Current Literature, 1947

I. Fiction, Poetry and Drama

The year 1947 has proved an exceptionally barren one so far as original creative literature is concerned. There have been several welcome reprints of older, established authors, as well as of some of the classics, Penguin Books and Guild Books have continued to bring out new titles — though some promised for the autumn, including Lytton Strachey's *Eminent Victorians* and a selection of the poems of T. S. Eliot in the Penguins, have had to be deferred — while the launching of a new cheap series in Pan Books, in which several titles have already appeared, promises well for the future. But with a few exceptions new work, though not inconsiderable in quantity, especially in the field of fiction, has been chiefly notable for its mediocrity.

Conspicuous amongst the exceptions is the novel *Manservant and Maidervant*, by I. Compton-Burnett (Gollancz, 8/6). Its theme, the domestic scene, with the ups and downs of life in a middle-class family, is one which was more popular with the Victorians than it has been of late years; the treatment of the theme, however, is markedly un-Victorian, reminding us oftentimes of Samuel Butler's *The Way of All Flesh*, Sir Edmund Gosse's *Father and Son*, and occasionally of Galsworthy's *Forsyte Saga*, while affinities with Jane Austen are also noticeable. It is not a pleasant picture that Miss Compton-Burnett gives us; indeed, it is difficult to escape the feeling that she rather delights in revealing the less pleasing sides of human nature — the petty, the mean, the aggressive and the sordid — but, generally speaking, what she does she does well. The book is not without its faults, but it stands far and away above anything else that was published in the world of fiction during the year. The setting of the story is a country house at the end of the nineteenth century, the central figure a certain Horace Lamb, a landowner who has fallen on evil times but continues to keep up a show of genteel poverty which he cannot afford, and still has his flatterers and hangers-on. Arrogant and domineering by nature, he has been soured by his misfortunes and exercises a repressive influence over his family and household, with the result that his children's characters have become distorted and undermined by the deception, pretences and resentment to which they have been driven. Meanwhile the same situation develops amongst the domestic staff, where the butler learns from his master and acts the martinet, lording it over the other servants till the whole household, from top to bottom, becomes poisoned by the same unhealthy atmosphere. Miss Compton-Burnett has an eye for character and situation. The style is vivacious, the dialogue smart and racy, if not always quite in keeping with the character, and there is a good deal of humour, particularly in that part of the story which concerns the life below stairs. There has been nothing quite like *Manservant and Maidervant* for some years.

Evidence Before Gabriel, by Conrad Frost (Francis Aldor, 9/6) is a first novel which shows signs of promise. Here and there there is evidence of a rather too conscious imitation of Aldous Huxley, the futurism of H. G. Wells and the technique of Bernard Shaw's *Back to Methuselah*, mixed with Freudian psychology and an undercurrent of satire on present-day social and political trends; but there is good characterisation, a discreet use of local colour and a naturalness of dialogue, though when the author seeks to add realism by a resort to dialect or provincialism it is apt to become a mixture from different parts of the country. The story is that of a young artist who falls in love with his model and eventually marries her, only to find that heredity and past family history on both sides play havoc with their lives and the lives of many others who are caught up in a fatal web of events for which no-one in particular seems responsible. In no sense can this be called an outstanding novel, though it rises well above the general level of mediocrity which English fiction seems to have sustained during the past year or so and marks out its author as one who, if he profits from experience, may have more significant work to give us in the future.

Storm Jameson has long had an established reputation amongst contemporary writers of prose fiction, but it must be confessed that her recent work *Before the Crossing* (Macmillan, 8/6) is disappointing. It is a tale of two cities — London and Paris — during the summer of 1939, and is packed with characters of all types, but none of them is outstanding and none either very interesting or very convincing. Ostensibly the story of a murder-hunt, it shows every sign of having been composed in a hurry without sufficient preparation or attention to detail; the plot is very flimsy and the thread of it too frequently gets lost amidst irrelevant trivialities. What precisely was the author's aim in writing the novel it is difficult to see; it has certainly not added to her reputation, which still stands secure on earlier and better work of a more enduring character.

Equally disappointing is William Saroyan's *The Adventures of Wesley Jackson* (Faber, 8/6), the story of a young American soldier who serves in the war in Europe, is taken prisoner, later freed and then comes to England and marries a wife whom he meets in London in the most unlikely circumstances. Written as a series of letters, it is packed full of incident and excitement, humour and melodrama, glamour and squalor; and once again there is a medley of characters of all kinds. But it is lacking in depth and is a mere string of incidents which fail to constitute a consecutive plot. The hero's reflections upon life are commonplace and at the best superficial, and one puts down the novel with a feeling that it has been entertaining; but that is all that can be said for it. Perhaps that is all that it was intended to be.

Better work has appeared in the realm of the short story than in that of the novel, though it must be remembered that most collections consist, in part at least, of earlier work that has previously been published in magazines and periodicals, so that it is hardly fair to compare the two: first because they were not produced under comparable circumstances, and secondly because

in making a selection for publication in book form, a short-story writer, presumably, tends to choose pieces which have already been commended and to reject those which were not so well received. This preliminary "try-out" is denied to the novelist. *Nineteen Short Stories* by Graham Greene (Heinemann, 8/6) covers the years from 1929 to 1941. In a modestly written introduction the author states that he is not completely satisfied with them, but they contain work of fine craftsmanship, showing that the writer is as much at home in this more restricted medium as in the broader and freer field of the novel. In most the central theme is that of the frustration of the individual by circumstances and environment, and all are pervaded with a sense of gloom and depression. Adopting a psychological approach to his characters, Mr. Greene attempts to penetrate to the hidden recesses of the mind and personality, to reveal motive, smouldering emotions, baffled purposes and shattered hopes. His style is condensed and concise, his diction carefully chosen, his story closely knit. Something of the same might be said also of Somerset Maugham's *Creatures of Circumstance* (Heinemann, 10/6), fifteen short stories (though most of them rather longer than Mr. Greene's) written in finely-chiselled English and marked by an emotional restraint which at times amounts almost to austerity, as well as of *The Earth Gives All, and Takes All*, by Caradoc Evans (Andrew Dakers, 7/6), to which Professor G. H. Green contributes an appreciative essay by way of introduction.

Of quite a different type are the fourteen tales in A. E. Coppard's *Dark-Eyed Lady* (Methuen, 9/6). Like most of the earlier work of this author, they are characterised by ease and naturalness of style, leisurely development, gentle humour and the unexpected ending. All are not of equal merit (indeed, almost every one of Coppard's several volumes is notable for the unevenness of quality in its contents), but all are worth reading.

The outstanding volume of essays of the year is *Seven Essays* by George Sampson (C.U.P., 10/6), a collection which is at once pleasurable, sincere, challenging and provocative. Mr. Sampson is best known, of course, as the author of the *Concise Cambridge History of English Literature*, and he has been engaged for over fifty years in teaching, inspecting, lecturing and writing upon English; it is therefore not surprising that the essays here presented have a literary bias. Indeed, it is a moot point whether the volume properly belongs to the present survey or to that which is to follow, on Criticism. It has, however, been decided to include it here, first because the writer's interests are not confined solely to literature, and secondly because the treatment, though always scholarly, is a little too light and informal for criticism. A few of these seven papers have been published before (though they have since been revised or expanded); others appear for the first time. There is a most interesting dissertation on the operas of Mozart and an ingenious comparison of Bach and Shakespeare, while in an essay on "Truth and Beauty" Mr. Sampson discusses the teaching of English literature to children and adolescents.

"A Boy and His Books", a fascinating study, is a chapter in autobiography, in which the author gives an account of his youthful reading and the growth of his literary interests. It is the longest piece in the entire book, running to sixty pages, and might well be given serious thought by the younger men and women of today, few of whom, it is to be feared, have the advantage of such a broad and catholic foundation. An essay on Henry Irving becomes a study of the nineteenth-century theatre, with some tilts by the way at Bernard Shaw, while under the title "A Century of Divine Song" we find an appreciation of the hymn-writers of the eighteenth century — Addison, Watts, Byrom, the Wesleys, Doddridge and Cowper. But the really outstanding essay is that on "Playing the Sedulous Ape", in which are most skilfully combined some observations on the formation of literary style, a defence and appreciation of Robert Louis Stevenson, a criticism of essay-writing as too frequently taught in schools and as demanded in the examination room, and a depreciation of George Saintsbury and some of his pronouncements. Mr. Sampson is not a modernist; he does not believe that it is necessarily a good thing, or a sign of progress, to move with the time; he takes his stand on a belief in the ultimate supremacy of spiritual and aesthetic values, and it is because he fears, as do many others, that today these are in some degree threatened that he does not feel altogether happy about our culture and our education. It is well to have a voice such as his calling us back to sanity and a consideration of the things that matter.

To commemorate the centenary of the birth of Alice Meynell there has appeared *Alice Meynell, Prose and Poetry*, edited by F.P., V.M., O.S. and F.M. (Cape, 15/—)¹. The selection is an excellent one, which introduces the reader to all the important aspects of the work of this remarkable woman who, during the course of a very busy domestic life, found time to write so much, of such high quality, in both mediums. To the majority of people today Alice Meynell is best known as a poet; in her own day she was equally famous, if not more so, as an essayist, a reviewer, a literary critic and a champion of the cause of women. The compilers of the present volume have cast their net wide, and if they have included more of her prose than her verse it is because it is less well known and less easily accessible. Arranged in sections according to subject-matter, it reveals her as a writer of catholic tastes and sympathies with a vigorous yet imaginative style, an independence of mind and a feeling for the values of language possessed by few other writers, and certainly few women, of her day. There are a number of revealing essays on the principal writers in prose and verse of the nineteenth century, others on Childhood, Literature and Language, Landscape, Women, Travels in Italy, and miscellaneous subjects; and the volume is completed by a biographical and critical introduction from the pen of Victoria Sackville-West and seven poems written to her memory or as tributes to her, though one, by Francis

¹ Frederick Page, Viola Meynell, Olivia Sowerby and Francis Meynell.

Thompson, is curiously misdated 1823, thirty-six years before that poet's birth. (It should be 1893). This volume, one imagines, is as truly representative of Alice Meynell's many-sided work as any could be.

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The year has much more to show in verse than in prose. At least three "Collected Editions" deserve to be recorded. *The Poetical Works of Rupert Brooke*, edited by Geoffrey Keynes (Faber, 8/6), merely accorded a passing mention in the Survey for last year (*E.S.*, June, 1947) since it came to hand too late for fuller treatment, may now be given a more detailed notice. It contains 120 pieces as compared with 82 in the earlier volumes, arranged in what we may call reverse chronological order, i.e. starting with the latest pieces and concluding with the earliest. Of the poems that are here collected for the first time some have previously appeared in magazines, while others have not before been printed. Several of these new pieces were written when Brooke was still but a schoolboy at Rugby, and as might be expected are characterised by many of the defects of most juvenilia; but they have an historical interest and, the editor assures us, have been selected for inclusion in the present volume for that reason. This is not, in the strict sense of the word, a "collected" edition, for there are still early pieces which are omitted; but these, the editor informs us, "have been rejected at the discretion of the trustees as unworthy of inclusion now or at any future date", so it is probably as near to a complete edition as we shall get, at least for many years. Mr. Keynes' preface is brief but to the point, while the volume is adorned by two excellent reproductions of pencil drawings of the head of Rupert Brooke, neither of them the one with which we are so familiar.

Herbert Read's *Collected Poems* (Faber, 8/6) replaces the same author's *Poems, 1914—1934* published twelve years ago. The new work contains most that was in the earlier one, together with the poems written and published since, though one or two pieces from the previous volume have been revised; the result is a book of about one hundred poems. The distinctive qualities of Mr. Read's verse are well enough known, and his latest work shows no falling-away; if anything, his touch is surer, his expression more forceful, his thought more clear-cut and lucid. This is probably not the final volume, for Mr. Read has yet much to give us; but if he were to publish nothing else his reputation as one of the foremost of twentieth-century poets would be secure on the present collection.

Another name associated with the first World War, and consequently with Rupert Brooke and Herbert Read, is that of Siegfried Sassoon. For the past thirty years he has been recognised by the more discerning as primarily and fundamentally a poet, and a significant one at that, though with the average reader of literature his merits as a writer of verse have perhaps been rather obscured by his charmingly written prose works — *Memoirs of a Foxhunting Man*, *Memoirs of an Infantry Officer*, *Sherston's Progress* and later his several volumes of autobiography. His *Collected*

Poems (Faber, 10/6) should go far towards redressing the balance and setting his verse in the right perspective. Here we have all the pieces included in the previous eight volumes together with a few that have appeared in periodicals. The arrangement is chronological and thus gives not only a picture of the writer's developing technique but also of his changing interests and response to life and the world. The earlier poems, the best known because the most often quoted and anthologised, are the passionate cry of a young man protesting against evil, wrong, shams and hypocrisy; they are forward-looking and are inspired by a mixture of idealism and gentle cynicism. The later are retrospective, more sober and more restrained and pensive. Between them come the satirical pieces of the late twenties and middle thirties of the century, expressing a sense of frustration, disappointment and sometimes disgust at the apparent folly, selfishness and senselessness of man. Each group has its own merits and all three combine to make a well-integrated and attractive volume, with a portrait of the poet as a frontispiece.

In the realm of new verse the most satisfying volume is Walter de la Mare's *The Traveller* (Faber, 7/6), a long poem on the theme of life and death. The tone is more serious and subdued than that of Mr. de la Mare's earlier work — his last two volumes have shown an increasing tendency in this direction — but the same magic, vision and dream-like atmosphere are there, except that now they have become more spiritualised and take on, by association, a more meaningful significance. It is as though, like the Knight in his own *Song of Finis* (the concluding poem of *Peacock Pie*) he had stood "at the edge of all the ages" and looked into the infinite beyond, there to discern at the heart of things peace, rest, love, hope and beauty. In an earlier poem he reminded us that

Beauty vanishes, beauty passes,
However rare, rare it be.

But here it is the eternity of beauty that is stressed, not its transience. In a sense this volume can be regarded as the culmination of its author's work; it is a retrospect and also a prospect, and the diction, the versification, the imagery are all as delicate as ever.

Stephen Spender was at one time (and that not so long ago) regarded as being in the vanguard of modern English poetry, one of that "terrible three", of whom the others were Auden and Day Lewis. *Poems of Dedication* (Faber, 6/—), his first volume of verse for the last five years, shows no great advance upon his previous work, though the feeling is perhaps a little more aloof and restrained and the note struck a more personal one. Indeed, the central theme of the collection, so far as one is discernible, is the relation of the personal and individual to the universal, a theme which presents itself as a problem and a question rather than a thesis, for the poet does not pretend that he has any solution to offer or any "philosophy" to propagate beyond the rather indeterminate one that individuality consists in consciousness of the universal. The first six poems

of the volume stand together in a group, dedicated to the memory of Margaret Spender, and there is another group entitled "Spiritual Explorations" dedicated to C. Day Lewis, but no single poem is really memorable. Mr. Spender expresses himself through symbolism and metaphor rather than by direct language. The fact of death is ever in the background and many of the pieces are pervaded by a sense of isolation and seeming frustration. Like so many other volumes of modern verse, its merits as well as its defects belong to the collection as a whole rather than to individual pieces.

In a foreword to J. Redwood Anderson's *Paris Symphony* (Harrap, 6/—) John Cowper Powys writes, "I believe it is one of the rare English poems of our time that will most surely be read by our descendants." This is a high tribute, but not undeserved. The poem is a philosophical one, constructed upon the pattern of a symphony in music and expressing the idea of life, with its evils and its horrors as well as its triumphs and beauties, as a perpetual striving towards an ideal but unattainable perfection. Mr. Anderson, who is no new-comer to English poetry, is another of those writers who express themselves through symbols and images rather than through a literal use of language. Growing basically from a personal and individual experience, in which a deep sense of the lost values and enthusiasms of youth is a recurring theme, his poem becomes universalised through these images into an experience of cosmic significance. The Venus of Milo and the Victory of Samothrace in the Louvre represent the two elemental conceptions which are closely interwoven in the work, Venus symbolising the unattainable perfection and the Victory of Samothrace the perpetual striving; and both are to be discovered in the life and activity of the city and its boulevards outside the walls of the Louvre. Written though it is in modern idiom, reflecting the fitful and uncertain rhythm of contemporary life, and expressed through an individualised system of symbols and imagery, the essential theme is that which has moved some of our greatest poets of the past and will probably continue to fascinate those of the future.

E. H. W. Meyerstein is already well known as an artist with a sense of form and a facility of diction, allied to a certain austerity, dignity and restraint. Most of these characteristics are present in his latest volume *Division* (Blackwell, 5/—), a sequence of short poems which reveal the growth and development of the writer's mind from the days of childhood. Yet one feels that it falls below the level of his earlier work. The thought is not always very clearly defined, there are a number of obscure allusions, while the *terza rima* which he affects does not fit very happily either the subject or the poet's particular genius. On the whole the volume is a disappointing one. So is *Poems, 1933—1945* by Rayner Heppenstall (Secker & Warburg, 7/6). Marked by an eccentricity of style and diction, the pieces here included are over-intellectualised and obscure, and often seem to be artificially spun out of the brain at the cost of great labour. And the same might be said of *Selected Poems by Ronald Bottrall* (Poetry,

London, 4/6), though here there are a few verses of fine quality buried amongst the rest.

A final volume worthy of notice is *The Defeated* (Macmillan, 5/—), a small collection of fifty poems by P. D. Cummins, who, the publisher tells us, had established a reputation for himself before the war, under another name, as a translator. The mood is not, as the title might suggest, one of pessimism but rather of optimism, born of the conviction that through suffering man can realise himself and attain to a spiritual re-birth. These verses contain no direct reference to the war, but one feels that the experiences of the war years and the emotions they aroused were the inspiration behind many of them. Mr. Cummins' work is characterised by grace, a sense of form, an appreciation of the niceties of language and a careful control of feeling. He can match the mood or the thought with the word; and though in a sense he is an intellectual poet his verses are instinct with a passion restrained and disciplined by consummate artistry. Occasionally his style reminds one of the school of Auden and Day Lewis, but in general Mr. Cummins is a traditionalist; and there is a subtle allusiveness in his verses — echoes from earlier poets, from Shakespeare, from the Bible — which gives them more than a passing or a personal significance. An anthologist of contemporary verse might well find some treasures here.

The year has produced no great play, though William Douglas Home's *Now Barabbas*.... (Longmans, 6/—) deserves some measure of attention. It enjoyed considerable success on the stage, but as a reading-piece it is inclined to become a little tedious, partly because of its multiplicity of characters, partly, perhaps, because of its lack of any very definite plot to hold the attention and interest, and partly because of the somewhat staccato dialogue, which tends to irritate a reader and make for disunity. One cannot but feel that the technique is better suited to the screen than to the stage or the study. A picture of life in an English prison, it has a certain amount in common with Galsworthy's *Justice* and Oscar Wilde's *Ballad of Reading Gaol*, but it lacks both the dramatic intensity of the former and the poetic imagination of the latter. There is, moreover, no propagandist or didactic motive; so far as is discernible Mr. Home seeks to expose nothing and to reform nothing. The human and amusing as well as the more depressing and sordid side of prison life is presented; and the author never allows himself to indulge in mere sentimentality. A play without a hero, his work contains a variety of character-types, drawn with realism, sympathy and understanding, and embracing prisoners, warders, prison officers and prisoners' relatives; but though there is variety amongst the individual figures there is also a certain flatness about the picture as a whole. None of the characters stands out noticeably beyond the others. This "sameness" and monotony is, no doubt, characteristic of prison life itself and to that extent may be accounted an essential element in the

impression which Mr. Home desires to create; but from the artistic and dramatic points of view the work inevitably suffers from the diffusion of interest which results.

It is a little doubtful whether Laurence Binyon's *The Madness of Merlin* (Macmillan, 6/—) should be included in this section or in the previous one on poetry, for it is a dramatic poem; or rather it is part of one, for when Binyon died he left it unfinished. According to Gordon Bottomley, who contributes an introductory note on the genesis and evolution of the work, it is the result of many years of thought, planning and preparation, and was to have been the author's *magnum opus*. He discussed it frequently with his friends and spared no pains to perfect it, re-writing some parts as much as ten or twelve times. The story is founded on the Merlin legend. The Welsh prince Merlin, overcome with remorse and horror at the sight of the dead champions whom he has killed in battle, flees for peace of mind to the solitude of the forest. His relatives and friends attempt to induce him to return to them, and for a while they are successful; but only for a while. Soon the longing for the forest takes possession of him again. As one might suspect, the story is allegorical. Merlin is the visionary and seeker after truth, whose vision proves a barrier isolating him from his kind. But the work is probably more interesting as a poem than a play. There is a sureness of touch, a perfect control of passion, a felicitous matching of utterance with mood, as there is in so much of this poet's work. Blank verse probably suggests itself as the obvious medium for such a piece; but in a letter to Gordon Bottomley Binyon, after some deliberation, and not without hesitation, rejected it as "too smooth for these troublous times". Instead he has adopted a modified form of free verse. The metrical base is iambic, but the length of the lines varies within fairly wide limits and thus the poet is enabled to manipulate his rhythm to suit varying moods. When a final assessment comes to be made this may well rank as some of Binyon's greatest and most significant poetry.

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Amongst those writers who have died during the year may be noticed J. D. Beresford, novelist (February 2), Winston Churchill, the one-time well known American novelist (March 13), Richard Le Gallienne (September 15), Mrs. Belloc Lowndes (November 14), Arthur Machen (December 15) and the Canadian poet Duncan Campbell Scott (December 19). All had rendered great service to English letters.

Sheffield.

FREDERICK T. WOOD.

Brief Mention

Moderna Språk. Tidskrift för språkundervisning utgiven av N. OTTO HEINERTZ, Sofiagatan 3, Stockholm. Pris pr årg. 9:00.

When *Moderna Språk* (i.e. "Modern Languages") was started in 1906, its object was to provide Swedish teachers of languages with an organ of their own. The editorial staff comprised one Swedish teacher of languages and one German, one Englishman and one Frenchman, the three last-mentioned of whom had experience as "lektors" (readers) at our universities. It was intended that the periodical should deal with such subjects as were more or less directly connected with school teaching and the training of teachers. Its purpose was to be achieved in two ways — partly by means of articles on philological subjects and partly by means of translations of Swedish texts into the foreign language, with commentaries. More particularly the official translation tests for the final school examinations were to be translated and annotated by the foreign co-workers, whereby teachers should be afforded a safer basis for appraising the tests. Finally the publication was also intended to arouse greater interest in linguistic-pedagogical and philological questions among language teachers in Sweden by affording them an opportunity of publishing their works.

During the years that have passed, the publication has proved to supply a need. Chiefly among teachers and students of languages in Sweden, but also in the neighbouring countries, it has met with encouragement and support, and it can now be regarded as indispensable for Swedish language teachers. — N. O. H.

Enige Opmerkingen betreffende de Studie van de Historische Syntaxis van het Engels. Openbare Les, gegeven in verband met de aanvaarding van het Ambt van Lector in de Oud- en Middelen-gelse Taal- en Letterkunde aan de R. K. Universiteit te Nijmegen op Vrijdag 2 Juli 1948, door Dr. F. TH. VISSER. 18 pp. Nijmegen — Utrecht: Dekker & Van der Vegt N.V. 1948.

In this Public Lecture the new Reader in Old and Middle English in the University of Nijmegen discusses the comparative neglect, hitherto, of the historical study of English syntax, and indicates the lines along which more satisfactory results may be obtained in future. He views the subject, not merely as an aim in itself, but in its relation to the science of general linguistics, to which it may contribute important data, and from which it should receive its general directives. — Z.

Books Received

The Oxford Companion to English Literature. Compiled and edited by SIR PAUL HARVEY. Third Edition. viii + 932 pp. Oxford: at the Clarendon Press. 1946.

The Classical Background of English Literature. By J. A. K. THOMSON. 222 pp. London: George Allen & Unwin Ltd. 1948. 12s. 6d.

Studies in Old English Fractured ea. By H. HALLQVIST. 167 pp. Lund: C. W. K. Gleerup, 1948.

Lund diss.

The Rivalry of Scandinavian and Native Synonyms in Middle English, especially Taken and Nimen. With an Excursus on Nema and Taka in Old Scandinavian. By A. RYNELL. (Lund Studies in English. XIII. Editor: Professor Olof Arngart.) 431 pp. Lund: C. W. K. Gleerup. 1948. Price 10 Kronor.

Sir Gawayne and the Green Knight. A Fourteenth-Century Poem done into Modern English Verse by KENNETH HARE. With an introduction, notes and a bibliography by R. M. WILSON. 84 pp. London: Eyre & Spottiswoode Ltd. 1948. 9s.

Chaucer and the Fifteenth Century. By H. S. BENNETT. (Oxford History of English Literature, edited by F. P. WILSON and BONAMY DOBRÉE. Vol. II. Part I.) vi + 326 pp. Oxford: at the Clarendon Press. 1947. 15s.

English Literature at the Close of the Middle Ages. By E. K. CHAMBERS. (Oxford History of English Literature, edited by F. P. WILSON and BONAMY DOBRÉE. Vol. II, Part 2.) 247 pp. Oxford: at the Clarendon Press. 1945. Reprinted 1947 (with corrections). 15s.

The Good Wife Taught Her Daughter. — The Good Wyfe Wold a Pylgremage. — The Thewis of Gud Women. Edited by TAUNO F. MUSTANOJA. (Annales Academiae Scientiarum Fennicae, B LXI, 2.) 259 pp. Helsinki, 1948.

Elizabethan and Jacobean. By F. P. WILSON. 144 pp. Oxford: Clarendon Press. 1945.

Shakespeare Survey. An Annual Survey of Shakespearian Study and Production. I. Edited by ALLARDYCE NICOLL. x + 144 pp. Cambridge University Press, 1948. 12s. 6d.

Macbeth. Edited by JOHN DOVER WILSON. (The New Shakespeare.) lxxxiii + 186 pp. Cambridge University Press. 1947. 8s. 6d.

Les Chansons Elizabéthaines. Par F. DELATTRE et C. CHEMIN. (Bibliothèque des Langues Modernes II.) 459 pp. Paris: Didier. 1948. 700 fr.

Songs of the Restoration Theatre. Edited from the printed books of the time with an introduction by PHILIP JOHN STEAD. xvii + 91 pp. London: Methuen. 1948. 8s. 6d.

JONATHAN SWIFT, *Journal to Stella.* Edited by HAROLD WILLIAMS. Volume I: lxii + 368 pp. Volume II: pp. 369-801. Oxford: At the Clarendon Press. 1948. Price 42s. net the two volumes.

Matthew Arnold. A Study. By E. K. CHAMBERS. 144 pp. Oxford: Clarendon Press. 1947. 8s. 6d.

Matthew Arnold, Empédocle sur l'Etna (Empedocles on Etna). Etude Critique et Traduction par LOUIS BONNEROT. (Collection Bilingue des Classiques Etrangers.) 116 pp. Paris: Aubier. (See Brief Mention, June 1948.)

Matthew Arnold, Poète. Essai de Biographie Psychologique. Par LOUIS BONNEROT. (Bibliothèque des Langues Modernes, 3.) 584 pp. Paris: Didier. 1947. Fr. 1,350.

Gerard Manley Hopkins. A Critical Essay Towards the Understanding of his Poetry. By W. A. M. PETERS, S.J. xviii + 212 pp. Oxford University Press, 1948. 15s. net. Amsterdam dias.

A Phonetic Reader for Foreign Learners of English. By E. L. TIBBITTS. vii + 72 pp. Cambridge: Heffer & Sons. 1946. 3s.

Phonemics. A Technique for Reducing Languages to Writing. By KENNETH L. PIKE. (University of Michigan Publications, Linguistics, Volume III.) xvi + 254 pp. Ann Arbor: University of Michigan Press, 1947. \$ 3.00.

A Handbook of English Grammar. By R. W. ZANDVOORT. Third Edition (Revised). 377 pp. Groningen-Batavia: J. B. Wolters. 1948. fl 8.90, cloth fl 9.50.

Tempo in *Love's Labour's Lost*

William Shakespeare as an actor must have had a keen sense of timing, especially in an age when reading poetry was still a popular art and when blank verse dominated the stage. This sense of timing appears in the tempo-patterns of his middle and later plays,¹ patterns made evident especially in the slurrings required by the meter.² These variations in tempo seem to correlate with the personalities and humors of the chief characters, with the situations in which the plot places them; and within a given scene, they sometimes show a wave-like design that must have heightened the lyrical power of the verse. Characters of choleric humor tend to be fast; of phlegmatic, slow; sanguine characters are generally smooth and even in speech; and melancholic and mercurial characters, sharply variable. A character's activities at the moment, furthermore, and the impact of the plot upon him are appropriately reflected in his tempo. The third or fourth acts of a play, when the crises are most severe, are usually the fastest, with considerable retardation as the fifth draws to a close. Thus tempo is made in many plays of the third and fourth periods to reveal character and situation, and to heighten style. The comedies that dominate Shakespeare's second period are so largely in prose, and the computing of tempo is so dependent upon metrical evidence, that this period can be studied only in shreds and patches; but *Romeo and Juliet*³ and *Julius Caesar*⁴ reveal at least something of an artistic use of tempo; and, even earlier, in *Richard II*,⁵ the King's *rubato* speech seems to reflect his mercurial humor; Shakespeare may well have taken this device from Richard's prototype, the King Edward of Marlowe. A study, however, of some of Shakespeare's yet earlier plays seems to be in order to ascertain whether he used it even in his first period. *Love's Labour's Lost* is certainly one of his earliest, if not the very first; and the present study proposes to investigate the use of tempo in this comedy. *A priori*, such a use is entirely to be expected; for Shakespeare, following Lyly, portrays most of the characters as humoral types;⁶ and so one might expect corresponding timings in their speech.

¹ E. g. the present writer, "Patterns of Tempo and Humor in *Othello*," *English Stud.* (Groningen) XXVIII, 65 *et seq.*; "Patterns of Humor and Tempo in *King Lear*," *Bull. Hist. Med.*, XXI, 390 *et seq.*

² See the present writer, "Speech-Tempo in Act I of *Othello*", *W.Va.U. Bull.*, Philol. Papers, V, 49 *et seq.*

³ See the present writer, "Contrast of Tempo in the Balcony Scene", *Sh. Bull.*, XXII, 130 *et seq.*

⁴ See the present writer, "The Speech-Tempo of Brutus and Cassius", *Neophil.*, XXX, 184 *et seq.*

⁵ See the present writer, "The Tempo of Richard II's Speech", *Stud. Neo.*, XX, 88 *et seq.*

⁶ See the present writer, *The Humors and Shakespeare's Characters*, Durham, N. C., 1945, 114-115.

The play is a court comedy of genial satire and persiflage; and its lightsome merriment suggests a tripping, *allegro* speed; and yet, a computation of the lines in verse — over a third of the play is prose and some of the verse is irregular — shows that the average speed of the delivery was intended to be very slow, a sharp contrast to Shakespeare's indications in *Othello*, *Macbeth* and *Lear* and to the supposed speech habits of Elizabethan actors. The evidences apparent in the metrical slurrings reveal almost as many items showing slow as showing fast speech, expressed in the ratio 1:1+. On the other hand, *The Tempest*, which is also high comedy, has a general average of 1:3—. ⁷ Perhaps *Love's Labour's* goes so slowly because it was to be given by inexperienced choirboys, or perhaps because the audience needed a slow delivery to catch the antiphony of verbal wit. Whatever the reason, none of the six verse scenes in which tempo-ratios can be computed goes slower than 1:1 — and none faster than 1:2 — — so slight a gamut that it seems hardly significant; and this suggests that Shakespeare was not trying to contrast the tempo of one scene with that of another. Most plays, toward the end, retard their speed to the quiescence of conclusion; but the last scene of *Love's Labour* is one of the most rapid — an odd coincidence for which no explanation is apparent. Most plays, moreover, show considerable contrast of tempo between character and character, especially between those of differing humors; but in *Love's Labour's* no one departs far from the average of the play; and the fastest are Maria and Katharine, who, as women, should be phlegmatic, and therefore, slow. Thus, in the large, the tempo seems to run quite counter to Shakespeare's habits in his later plays; and a detailed investigation, character by character, seems to bear this out. The accompanying table shows, scene by scene, the tempo of each character that speaks enough in verse for a computation of his tempo-ratio; and the following paragraphs may serve as an explanatory comment.

"Matchless Navarre" as a charming youth and as a King and a lover, must surely be sanguine⁸; and this would imply a fairly fast and rather even tempo: in no sense, however, does his speech exceed the slow ratio of the play as a whole; and his average of 1:1 is generally slower than the average of the scenes in which he appears, and is even slightly slower than that of his "opposite", the Princess whom he is courting. His rhythm, moreover, is not conspicuously even and *legato*; and, to select passages merely from his lines in Act II, Scene i, in which he speaks at his average speed, one repeatedly finds sharply contrasting evidences of tempo within a very few syllables of one another, and indication of jerky delivery rather than the smooth speech that should characterize the sanguine temper. For example, the line, "Your ladyship | is ignorant what it | is", has a slurring that shows great speed between two evidences of slow speech.⁹

⁷ See the present writer, "Humors and Tempo-Patterns in *The Tempest*", *Sh. Jhb.*, 1948.

⁸ See *The Humors and Shakespeare's Characters*, *cit. sup.*, 18.

⁹ See also lines 130-131, 157-159, 166-167 etc.

Play's average 1 : 1 +	Act I Scene i	Scene ii	Act II Scene i	Act III Scene i	Act IV Scene i	Scene ii	Scene iii	Act V Scene i	Scene ii	Char. Average
Average of scene	1 : 1 —	prose	1 : 1½ +	1 : 1	1 : 2 —	prose	1 : 1½ —	prose	1 : 1½ +	
K. Ferdinand	1 : 1 117 lines		1 : 1 47				1 : ¾ 76		1 : 1 + 82	1 : 1 322
Biron	1 : ¾ 128 lines		1 : 2 18	1 : 1 — 51			1 : 2 — 237		1 : 1 — 193	1 : 1 + 627
Longaville	1 : 2 14 lines		2 : 0 6				1 : 1 33		1 : 1 17	1 : 1 70
Dumain	3 : 0 8 lines		— 2				1 : ¾ 44		0 : 3 37	1 : 1 — 91
Boyet			1 : 3 67		1 : 1 — 64				1 : 2 — 103	1 : 1½ + 234
Princess of France			1 : 2 — 67		1 : 1 + 50				1 : 1½ — 172	1 : 1½ — 289
Rosaline			1 : 1½ 30		— 11				1 : 1 + 137	1 : 1 + 178
Maria			1 : 1 22		0 : 4 4				1 : 4 16	1 : 2½ — 42
Katharine			1 : 1 8						1 : 2 + 38	1 : 2 46

In short, Ferdinand speaks too slowly and too jerkily to express his sanguine humor. Boyet, moreover, describes the King at the end of the scene as deeply in love, and remarks that, on this account, his tongue was "all impatient to speak", and "did stumble with haste". Possibly love might explain the King's jerkiness — though Shakespeare's lovers tend to the *legato* — but, as for Ferdinand's "haste", the evidence of the lines themselves certainly does not bear it out; for he rarely rises even to the average speed of the very slow-spoken play. His tempo, furthermore, shows no impact of the passing situation; for it varies but little, whether the matter be love or statecraft or courtly persiflage. Apparently, Shakespeare, in writing the part, paid little attention to its tempo: not only does it show no relation to his humor or his actions, but, even when Shakespeare has a character refer to his "haste" in speech, the lines show no corresponding rapidity.

The other male characters that speak verse show no more correlation between humor and tempo than does Ferdinand. As young men and courtiers, they should all be sanguine or else choleric under the influence of the sun;¹⁰ and, indeed, Longaville is famed for his "sharp wit" and "too blunt a will"; he himself refers to his "choler"¹¹; and the "merry mad-cap" Biron — "voluble" like the choleric Cassio —¹² braves the wrath of his prince in the opening scene; but the tempo of neither of these choleric lords rises above the average of the play. The "very mocking" Longaville is notably slower than the average, and the "well accomplish'd" Dumain is slower yet. The sprightly and elegant Boyet, who arranges the practical jokes for the Princess of France, for some reason not apparent, speaks very fast in one of his scenes and fairly so in another. His humor is probably sanguine¹³; but his lines are not conspicuously *legato*. In short, Shakespeare does not seem to have used tempo to characterize the courtiers any more than he used it to characterize the King. The case of Biron is particularly striking; for he is described as "voluble" in the text, and he certainly has much to say; but his speed does not exceed the average of the play — a sharp contrast to the likewise "voluble" Cassio, whom Shakespeare portrayed some twelve or fifteen years later, and whose tempo in ordinary jesting talk can rise to 1:6.¹⁴ Shakespeare not only would seem to have ignored tempo as an expression of character and humor, but also he did not even make the timing of a character's speech accord with the remarks of another character about him.

The Princess of France, to whom Nature gave all the graces,¹⁵ and the equally charming ladies of her court reveal no clear correlation between

¹⁰ See *The Humors and Shakespeare's Characters*, cit. sup., 44, 114, 144.

¹¹ *Love's Labour's*, I, ii, 205; II, i, 49.

¹² See the present writer, "The Choleric Cassio", *Bull. Hist. Med.*, VII, 583 et seq.

¹³ See *The Humors and Shakespeare's Characters*, cit. sup., 204-205.

¹⁴ See the present writer, "Patterns of Tempo and Humor in *Othello*", *Eng. Studies*, XXVIII, 65 et seq.

¹⁵ *Love's Labour's*, II, i, 10-12.

their humors and the rhythms of their speech. As women, they should be phlegmatic, and therefore slow-spoken; and yet all of them except Rosalind are faster than the average of the play, and even Rosalind is described as a "Merry, nimble, stirring spirit".¹⁶ Maria and Katharine, whose averages are the fastest, speak, to be sure, but little; but the Princess, who has nearly three hundred lines, is not much slower. Perhaps, however, these ladies are not phlegmatic, but, like Juliet, choleric under the astral influence of the sun, and their independence in jesting with their suitors and their refusal of marriage for a year, suggest as much; but, even so, why should they talk faster than the King and all his courtiers? Indeed, neither character nor plot seems to explain the tempo of this play: the speed of a character's speech does not appear to grow from his inborn humor; and the situations of love and jest that make up the argument show no consistent effect on the tempo of the lines. King Ferdinand the lover talks no faster than King Ferdinand the scholar; but, twenty years later, his namesake in *The Tempest* clearly shows the fervor of his passion in the livelier tempo of his lines. The characters, moreover, speak so nearly on a dead level that in a given scene one finds little or nothing of contrast between character and character — a contrast that Shakespeare uses most effectively later in his work. The nearest approach to it is in Act IV, Scene i and Act V, Scene ii, where Maria shows great evidence of speed; but, as she has only four lines in the one scene and sixteen in the other, the ratios are not very trustworthy, and the contrast, if any, could hardly be effective. In short, the tempo of *Love's Labour's* shows no correlation to plot or to character. In fact, the tempo of most of the characters is quite the opposite of what their humors would imply.

But after all, this play is not a comedy of brilliant situation or sharply limned character: it draws its effects chiefly from a style sometimes witty, sometimes lyrical, in which the lilt and color of the lines carry the auditor's interest. One might therefore expect that, even though the tempo show no influence of character or situation, it might show purely lyrical variations like the wave-like patterns of fast and slow that heighten the tense emotions of some later plays¹⁷ and lend them at once contrast and fervor. The first 179 lines of Act I, Scene i are almost entirely in verse; and they fall into five about equal and contrasting parts that can be diagrammed as follows, F standing for an item of fast evidence, S for slow, and | for a verse without evidence.

| FS | FFF || SSS ||| F | SSF | SFF || S | S | S (line 33)
 FSS || SS | FSSF || SS || FS ||| SSSFSS ||| SF || (line 71)
 | FS || S || S || SSFSFFS | SFS | S | FFS || SSS | SF | S | F || SFF | (line 110)
 FS | FS || FF | PROSE F || F PROSE F || F | SFS | (line 139)
 SSSS | F | SS | FFF | S || F | SSFSS || S || FF || SFF || (line 179)

¹⁶ *Ibid.*, V. ii. 16.

¹⁷ See the present writer, "Scene-Tempo in *Macbeth*," about to appear. The Aldis Wright edition is used for these computations.

The first, third and fifth of these passages have a ratio of $1:1$ —, somewhat slower than the average of the play; the second part, in which Biron voices his spirited protest against the proposed "schedule" of austerities, is even slower, with a ratio of $1:\frac{1}{3}+$; and the fourth, in which he reluctantly agrees, is notably faster, with a ratio of $1:2+$. In short, the scene shows something of tempo-pattern, a sort of single wave, though this pattern is not based in the meaning of the lines. A detailed examination of the rhythms for short contrasting passages and for *rubato* as opposed to *legato* effects is difficult, for many lines lack evidence, some are not written in iambic pentameter, and short prose passages intervene.

Apparently, moreover, the young poet was at times obliged to use slurrings merely to fulfil the demands of rhyme and meter, as in the following passage, where the *rubato* effect suggested by the slurrings is hardly apposite to the sense or to the lyrical tone. In fact, these syncopations seem to represent, not augmented tempo, but the difficulty of a novice in meeting the requirements of his technique:

Study | is like the heav|en's glorious sun,
That will | not be deep-search'd with saucy looks:
Small have continual plodders ev|er won,
Save base authority from others' books.
These earthly godfathers of heav|en's lights,
That give a name to every fixèd star ...

This might be diagramed SSFSFFS|SFS; and the close juxtaposition of strong evidences for slow and for fast time would give it a jerky tempo — quite incongruous with the lyrical atmosphere of the sonnet of which these lines form a part. In short, the first scene of the play shows only a somewhat halting effort at tempo-contrast; and its pattern, if one can call it that, seems to have little basis in the speakers or the situations: why, indeed, should Biron's sprightly debate with the King over the proposed pledge go in very slow time, and his reluctant acceptance and discussion of the Princess' visit go faster? The contrast of tempo seems to be there merely for contrast's sake, as in some passages in *Romeo and Juliet* and in *Julius Caesar*,¹⁸ with no deeper dramatic significance.

The tempo of Act II Scene i presents some points of interest, both in detail and in the large. Its average, $1:1\frac{1}{2}+$, is slightly faster than that of the whole play; and, in general, the fast and slow items are rather evenly intermixed; but, here and there, a short passage shows a great preponderance of one or the other. For example, the last four verses (31-35) of the Princess' long speech early in the scene contain five evidences of rapidity and none for retardation — perhaps expressive of the "serious business craving quick dispatch" of which she is speaking; but this is a sort of onomatopoeia, a lyrical echo of the sense in the sound of the lines, rather than a strictly dramatic effect. So, likewise, the stichomachia between

¹⁸ See the papers on these plays *cit. sup.*

Rosaline and Biron contains in four verses (118-122) six evidences of speed — a rapidity appropriate to Biron's remark: "Your wit's too hot, it speeds too fast..." The middle of the King's long speech that shortly follows (lines 137-150), in which he answers the demands of the embassy, is, on the other hand, very slow, perhaps because of its grave diplomatic import; and the dialogue between Boyet and the ladies (lines 214-228) contains ten successive indications of lively tempo, to fit their lively wit. These last two examples seem to show Shakespeare using tempo, less for lyrical, and more for dramatic, effect; but such a use is only occasional.

In the large, the scene shows some evidence of a conscious tempo-pattern. Its 257 lines can be divided into seven sections of some thirty to forty verses each; and they show a consistent pattern, somewhat like that of Act I, Scene i. The ratios for these sections run: 1 : 1 + to line 40; 1 : 1 to line 81; 1 : 1 — to line 118; 1 : 1 + to line 157; 1 : 2 — to line 196; 1 : 2 — to line 230; 1 : 2 — to line 257. In short, they start slowly and retard, then swing faster in a long incline, and in the end show a slight retardation that matches the beginning. Thus the tempo-pattern comprizes both the trough and the crest of a single wave; but the changes are so gradual that they could hardly constitute a clear-cut contrast, though the increasing speed may contribute something to the climax of the scene. This change in tempo, though not striking, is at least dramatically apposite; for the first half of the scene, taken up with formal greetings and the business of state, might properly move slow; and the latter part, concerned with courtly wit and love-making, should have more *verve*; but the differences are so slight that one feels that Shakespeare, if he was using tempo for dramatic emphasis, was using it but timidly. The scene, in short, has adumbrations of what was yet to come in the playwright's art; but they are too faint to impress an audience greatly: the youthful dramatist was still molding his style in lyric rather than dramatic forms.

The first 116 lines of Act IV, Scene iii are given over largely to prose and interpolated lyrics; and so they may be dismissed with the remark that the evidence here on the whole points to a rapid tempo. The rest of the scene might well be subject for investigation. These 266 lines fall into six sections with the following ratios: 1 : $\frac{1}{3}$ to line 147; 1 : 1 + to line 191; 1 : 2 to line 243; 1 : 1 + to line 283; 1 : 1 + to line 332; and 1 : 1 — to the end. In the first three of these sections, the tempo mounts from extremely slow tempo to a moderate speed more rapid than the average of the play, and then sinks again in the three latter parts to a ratio almost as slow as at the start: thus it gives the rise and fall of a single wave. During the first two and the beginning of the third section, each of the lovers discovers that the others have broken their oaths; and the fast passage brings this to a climax with each one praising his own mistress. The latter sections are dominated by Biron's harangue that the youths substitute love for studying; and, with the King's acceptance of this plan, the scene ends: "Saint Cupid, then! and soldiers to the field!" he cries; and later "Away, away!", and

Biron answers, "Allons! allons!" — and yet, despite all these exclamations, the tempo of the last section seems to be only 1 : 1 —! In short, though the rhythm of the scene clearly shows a pattern, this pattern is not particularly consistent with the dramatic content of the lines. Why, furthermore, should the King, early in the scene (lines 136-147) rate Dumain and Longaville for breaking their oaths in such slow tempo? And why should the King's discussion of face-painting with Biron (lines 267-272) be so consistently fast? In short, Shakespeare again uses the single wave to give variety to his tempo; but this pattern of rising and falling speed not only shows little relation to character and action, but it does not even seem to present vivid enough contrasts that make effective "theatre".

Act V, Scene ii is a very long scene; and, like the first scene in the play, it stays for the most part very close to the average of 1 : 1, though unfortunately fragments of prose and of irregular meter and a few long passages of blank verse that lack evidences of tempo, all lay one's conclusions open to considerable chance of error. The first seventy-four lines, however, and two shorter sections later in the scene clearly rise to a tempo of 1 : 2 or faster, and these constitute three waves of comparative speed. If one divide the scene (omitting prose, lyrics etc.) into eighteen sections of some thirty or forty lines each, this wave-like movement becomes more apparent. The first nine sections run as follows: 1 : 4, 1 : 2 +, 1 : $1\frac{1}{3}$ (line 105); 1 : $3\frac{1}{2}$, 1 : 2, 1 : 2— (line 206), 1 : $1\frac{1}{2}$, 1 : $1\frac{1}{2}$ —, 1 : 1 (line 348). Thus the first three sections, starting fast, show a retarding tempo; then a sudden spurt of speed after line 105 again retards by slower degrees down to line 348. From here on, the tempo hardly changes except for an increase to 1 : $2\frac{1}{2}$ for some fifty verses at line 716 after the long prose passage. This last constitutes the third and smallest wave of speed, from which the tempo declines down to the prose passages and the "Song" that end the comedy. The first, and strongest, wave of speed has two passages, one of nineteen and one of eleven lines, that contain evidences only of speed; and each of the other waves has likewise such a core of rapid speech. The faster tempo of these passages does not seem to arise from anything in the content or tone of the lines; and one must conclude that the variations were put there only for variation's sake; but it is significant that in at least one scene of his earliest play, he hits upon the pattern of successive waves, a pattern that he perfected and heightened in his later tragedies. As the accompanying graph shows, each of the shorter scenes studied presents the crest of a wave of speed; and this final scene, almost as long as the other three combined, shows three such crests: surely, all this is more than coincidence.

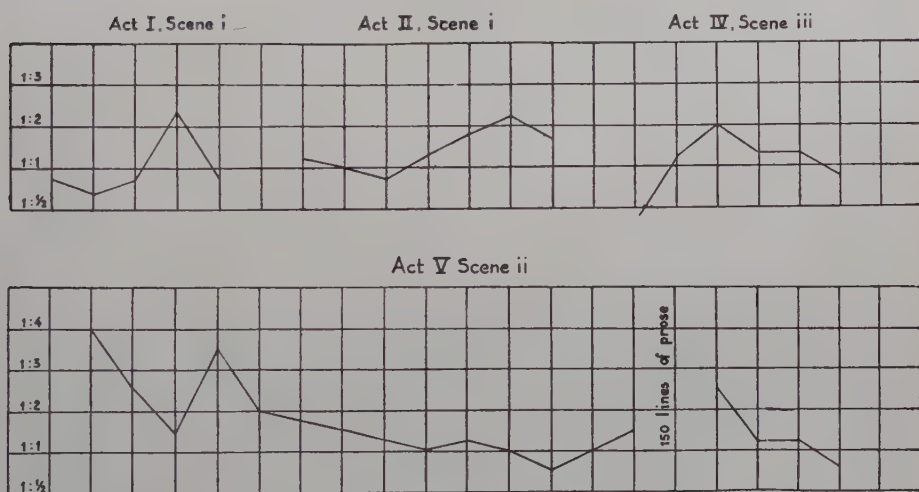
In *Love's Labour's Lost*, Shakespeare is novice rather than master in the use of tempo. He does not associate it with the characters or their humors; and his variations in tempo seem rarely to arise from the situation of the moment or the subject matter of the dialogue. His scenes show something of tempo pattern worked out with a rather consistent rise and fall, but timidly and without the striking contrasts that give emotional life to the later

tragedies. Here and there, he uses tempo for a passing lyrical effect such as onomatopœia; but, on the other hand, at times he does not even fit a character's speech to the descriptions that others give of it. This makes one wonder how much acting Shakespeare had done before he wrote this play. He himself seems to have been very slow-spoken as an actor;¹⁹ and indeed, it is possible that the young playwright was naïve enough to pattern the slow tempo of the whole comedy after his own slow habit of speech. Apparently, however, he sensed the need of some variation in tempo, though his variations are, most of them, too slight to be very effective and too unrelated to character and situation to be truly dramatic. Shakespeare's first period has been described as one of imitation and experiment; and *Love's Labour's Lost*, modelled on the court comedies of Lyly, shows the young playwright taking his first, uncertain steps in the dramatic use of tempo.

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Patterns of Scene-Tempo in *LLL*.



¹⁹ See the present writer, "The Tempo of Shakespeare's Speech", *Eng. Studies*, XXVII, 116 *et. seq.*

A New Play by Eugene O'Neill

The Iceman Cometh, O'Neill's latest play, published after twelve years of silence in the autumn of 1946, has been expected by all students of the modern drama with considerable interest. It is not really a post-war work, the date of composition as given in the edition of the Random House, New York, being 1939. The play does not differ in essentials from its predecessors; it continues the series discussed by the present writer in "The Dramatic Experiments of Eugene O'Neill", *English Studies*, 1947, XXVIII, 1ff., and recently published in three volumes by the Random House in New York. It is remarkable for the depth of its gloom, its forbidding atmosphere, plot, and characters, as well as for the detached, objective way in which the dramatist creates his underworld, and peoples it with a crowd of drunkards and outcasts from society. All this cannot surprise us in a play by O'Neill. Also the central theme is one that could not but appeal to the dramatist who had been a close student of the imaginative faculty in man since the beginning of his career. In his earlier works we have frequently found such motives as a simple man's dream of a different and better life, the hope cherished by the dying, the transmuting power of love, the creative energy of the artist, the illusions of the insane and the faith of those believing in the revelation of God. Thus O'Neill was fascinated by all the activities of the imagination, whether high or low, sane or abnormal, whether productive of mania or truth. In *Days without End*, the last play of the earlier series, John Loving, analysed into two beings for the purpose of representing inner conflicts on the stage, was allowed to conquer the powers of evil under the crucifix and to save his wife, hovering on the brink of death, by his faith.

We look in vain for anything like the spirit of that ending in *The Iceman Cometh*. The function of the imagination treated in this play is dubious and problematical. The scene is "a cheap ginmill of the five-cent whiskey, last-resort variety situated on the downtown West Side of New York," and the time is the year 1912. All through the four acts we see parts of the bar and the back room of this establishment, both of them much the worse for lack of cleanliness and upkeep. As gray as these localities with their dirty walls are the wrecks of human beings that come and go in front of them. Harry Hope, the owner of the place, is a most accommodating personality. His employees and the company of parasites that have assembled around him are all very fond of him, as they are certain that his good nature and lack of energy will prevent him from taking effective measures against fraudulent helpers and rarely paying guests. The two loud and lively waiters Rocky Pioggi and Chuck Morello, whose names indicate their origin, are careful not to exaggerate while they are abusing their master's laziness. But Rocky has found rooms in the house for Pearl and Margie, and Chuck for his Cora: three prostitutes, who help to increase the income of the two gentlemen. On the other hand the night

barman as well as the day barman see to it that the indigent guests do not drink too much whiskey without paying for it. All of Harry's queer friends have a past, but no future. Therefore they have settled down in this No Chance Saloon, in Bedrock Bar, The End of the Line Café, The Bottom of the Sea Rathskeller, as Larry Slade, the most intelligent of its inmates, christens the sorry place. (p. 25.)

Ed Mosher, Hope's brother-in-law, is here, in his better days a circus man, and beside him Pat McGloin, kicked out of the police force in consequence of the discovery of his corrupt practices. We also meet the dark-skinned Joe Mott, one-time proprietor of a Negro gambling house, Piet Wetjoen, one-time leader of a Boer commando, and his enemy Cecil Lewis, a dismissed British officer. They and their fellows have all lost their positions through weakness and misfortune, but they manage to get some comfort out of their present miserable way of life. They avoid thinking too clearly about themselves by drinking considerable quantities of horrible liquor and by covering their past, present and future existences with pink-coloured webs of fancy. This is Larry Slade's conscious account of their instinctive policy: "To hell with the truth! As the history of the world proves, the truth has no bearing on anything. It's irrelevant and immaterial, as the lawyers say. The lie of a pipe dream is what gives life to the whole misbegotten mad lot of us, drunk or sober." (p. 9 f.) Whoever has the time and the patience to listen to Larry's companions can admire the glorious scenes of their past which they like to conjure up. Willie Oban, a Harvard Law School alumnus, lives through the successes of his student days again; the two enemies of the Boer War exchange endless reminiscences, and protest with much chuckling and laughter that they will eternally regret having missed all the war-time opportunities for killing each other. Harry Hope's own mind works in precisely the same manner. If any one of his parasites contemplates an attack on his bottles or purse, and therefore wants him to become nicely soft and tearful, he mentions the name of his dear wife Bessie, deceased twenty years ago. She walks through his memories as a gentle angel of love and goodwill. Her death explains for him why his political career was a failure, why he lost all his business ambitions, why he does not even leave his house any more, but spends his days in drunken apathy. Fortunately Bessie's brother Ned is present, from whose uncivil remarks we can gather that in reality she was as shrewish and intolerable a wife as ever plagued husband. And later on, when Harry becomes a temporary convert to truthfulness, he calls her himself a "nagging old hag". (p. 204.) Even Rocky and Chuck and their girls cherish illusions, which permit them to feel comparatively respectable and to talk contemptuously of other representatives of their trade. It is amusing to see Rocky deeply shocked if anybody is sufficiently ill-mannered to call him a "pimp", and to hear Pearl and her friends proclaim themselves "tarts", a special and higher species of streetwalker, which must not be confused with that of the common whores.

In this connection we may mention how much of the life and

impressiveness of O'Neill's scenes springs from his splendid handling of the various types of slang spoken by Harry and his family. Already at the outset of his career, when he wrote the short sea plays, he knew excellently well how to use the dialects of London, New York, Scotland and Ireland, as well as the kinds of English uttered by Americans born in Germany, Scandinavia, Russia and other foreign countries, and to produce striking effects by their juxtaposition. The same technique is used in his latest play. The harsh idioms that strike our ears do not only betray the speaker's first and second country, but also his former occupation and social position; moreover, they have certain elegances in common that belong to their present station. All these facts place the play among the texts that cannot be satisfactorily translated. The number of rough, but racy metaphors and similes bandied about in Harry's hotel is overwhelming, especially when the speakers supply their formidable demand for friendly, neutral and furious abuse. Here are some of their stronger terms of address: *bastard, boob, bum, cuckoo, dope, dummy, dinge, grifter, grouch, nut, punk, sap, scum, simp, slob, sucker*. The girls in the house may be called *broads, hookers, hustlers, pigs, tarts, or tramps*. By drinking too much *booze, rat-poison, rot-gut* or simply *stuff* in the *dive, dump, ginmill* or *joint* one gets *cockeyed, pie-eyed, plastered, soused* or *stinko*. Picturesque expressions for drinking are *to lap up a starter, to grab a ball, to kill a pint, to get slugs under one's belt* or *mud in one's eye*, and for sleeping *to hit the hay, to catch a coupla winks* and *to grab a snooze*. In drab monotony both *to kill* and *to die* are replaced by *to croak*.

Even more important than the illusions enveloping the past and the present are the dreams of the future for the well-being of Harry's household. Almost every single one of his guests is convinced that in the near future a relative of his, or an official, or an employer, or even he himself is going to do something that will take him back to his rightful place in society. Harry plans a walk through the district for the next day to see old friends and restore long neglected important connections. While he is talking about it, his fellows exchange amused and knowing glances: he is indulging in one of his "pipe dreams"; it makes him feel comfortable although nothing of what he says will ever happen. But where their own dreams are concerned they are all just as blind as Harry. Chuck and Cora want to turn a new leaf before long; they intend to give up their sordid trade, to marry, and to buy a farm in New Jersey. "Jimmy Tomorrow", one-time Boer War correspondent, believes that he can easily get back his lost position if he calls on his former employers in a sober and decent condition. He must only get his clothes mended, cleaned and pressed, and then he will start. Wetjoen and Lewis discuss their always impending voyage to England and South-Africa; Joe sees himself opening a new gambling establishment, and Willie enjoys his first successes as a brilliant young attorney.

The impression, created by this account, that O'Neill has given ample scope to his exposition is correct. However, one after the other of his

human wrecks is presented so skilfully for our inspection that our interest never flags. And very soon the tension which has kept Harry's company out of their beds during a whole night seizes the reader, and probably also the spectator of the play. They are expecting a common friend of theirs: Hickey, the hardware salesman, who visits the house with great regularity twice a year to indulge his dipsomania in congenial surroundings. He is praised as a fine sociable being, an admirable drinker and giver of drinks. With infinite glee one of his favourite jokes is recalled: he will pass around a photograph of his wife in sentimental enthusiasm; and then, all of a sudden, his mood will change while he tells how he surprised her in the hay with the iceman at his home-coming. But this time the great man has kept the company waiting far too long. They are sadly depressed by want of sleep and alcohol. Moreover, when Hickey finally arrives, he is no longer the comfortable man they knew and expected, though he does not hesitate to pay for all the drinks they want to have. He even prepares a birthday party for Harry as only a devoted friend can do it, and graces it with the most beautiful bottles of champagne. But he accompanies his gifts with words that deprive the whiskey and the wine of all their flavour, and render them positively incapable of producing a satisfactory state of intoxication. He has not become an ordinary apostle of prohibition. His aim is much more ambitious. He wants to drag his friends out of the clutches of their illusions, their "pipe dreams". He forces them to give up their swaggering talk, to realize and admit that they always were, and still are, weak and good-for-nothing cowards. Hickey's power over their minds is considerable. He can draw upon an almost unlimited fund of prestige. As a successful travelling salesman he has developed his gift of persuasion to the utmost, a gift inherited from his father, who, being a preacher, understood the fine art of selling "nothing for something", as Hickey puts it. (p. 232.) He has the jovial, hail-fellow-well-met manner affected by many Americans when they wish to convert the common man to something or other, but he does not exaggerate it. He tries very hard to radiate a catching optimism: having performed the most difficult of all operations on himself by killing his own illusions and dreams, he enjoys a kind of feverish happiness and a heady sense of freedom, and has even forgotten his craving for liquor. He praises his new condition enthusiastically, but in words that could be applied to death: "You can let go of yourself at last. Let yourself sink down to the bottom of the sea. Rest in peace. There's no farther you have to go. Not a single damned hope or dream left to nag you —". (p. 86) And later on he promises: "You'll be in a today where there is no yesterday or tomorrow to worry you. You won't give a damn what you are any more." (p. 147 f.) The drunkards upon whom he wants to bestow these blessings are terribly disappointed; they listen reluctantly to his exhortations, and curse him as soon as he turns his back. In grotesque and in terrible scenes we witness the effect of the Gorgon face of truth on Harry's miserable crew. They get nervous and quarrelsome; they want to fly at one another's throats because they cannot bear to hear Hickey's

unpalatable diagnoses repeated by their fellows. Nevertheless he succeeds in mesmerizing them into a grotesque fit of activity. He asks them to really do the things they keep harping on. He is certain that all their futile attempts will fail, but this is just the medicine he wants them to swallow because it will give them his own sense of freedom and happiness. It is in the third act that he brings enough moral pressure to bear on them to start them on their much discussed errands, from which they expect a turn in their affairs. One after the other hands back the key of his room with an elegant gesture, the casualness of which must hide the trembling of his hand. But very soon they are all back again, depressed by their failures, furious, or furiously drunk. Harry himself is the first to return from his famous birthday excursion; he did not get farther than the middle of the street in front of his house; there an approaching motorcar, seen by nobody but himself, frightened him so much that he rushed back to the safety of his bar. When the company is complete again in the fourth act, Hickey's influence on them is rapidly waning, especially as he is himself deeply shocked by the negative result of his experiment.

In spite of Hickey's bonhomie and confidence only the most insensitive among his cronies have failed to notice something uncanny about him. He seems impelled by an intoxication that is profounder and stranger than any one produced by liquor. Larry Slade, his most perspicacious observer, hints quite early in the play that Hickey is hard pressed by some terrible secret he would like to confess. He makes his confession gradually and in fragments. At the end of the second act we all know that he has lost his wife, at the end of the third that she has been murdered, and towards the close of the fourth and last act he tells in an irresistible torrent of words that he is himself her murderer. Evelyn is a figure of light, hovering beyond the horizon of the nightmarish underworld in which we move in the play. From Hickey's detailed account we learn that she fell in love with him when he still was a wild and none too promising youngster. He responded to her love, and kept exchanging letters with her after he had become a travelling salesman, although by that time he had begun to give way to his passion for liquor and cheap love affairs. Again and again Evelyn's letters brought him back to his senses, and restored his belief in a decent future. When the two finally decided to marry Hickey was certain that the worse part of his life had come to an end. But his will-power proved weak; periodically he lapsed into his sordid habits, and came home in an unspeakable condition. Every time Evelyn received him like a modern Griselda, nursed him, and convinced him that the thing would not happen again. But he dragged her through humiliation after humiliation, and felt the worst of cads when he discovered that her love and faith could not be shaken. And this time, when he grew restless again, and felt another betrayal approaching, he went up to her bedroom, and shot her through the head in her sleep. He mentions several contradictory reasons for his horrible deed: he wanted to get rid of the woman who, by her goodness and long-suffering, had made him a continual reproach to himself;

he wanted to protect the woman he loved from further ill-treatment; he wanted to kill the deceptive belief that he could ever be anything else but his present miserable self. He tried to escape from the sphere of good and evil into a moral vacuum. We have described the strange intoxication that rewarded his crime, and the stranger crusade by which he tried to win companions, enjoying the same existence without responsibility and without illusions. The drunkards shrink back from him, terrified by the glimpse of the void they have caught under his direction, and return with renewed zest to their comfortable dreams and their whiskey, in which they joyfully discover the old "kick" again, while they welcome the possibility of pitying Hickey as a murderous crank. For him there exists no such way of escape. He is lonely, marked by an invisible brand, in a state that is neither life nor death. It is the main enigma of the play that he does not simply commit suicide in this crisis, but chooses a long and complicated way to death. He quietly sends for the police, and when the detectives arrive, they are just in time to listen to Hickey's confession. It is a great relief for him to tell the story of his life and crime, although his audience, except the detectives, Don Parritt, and Larry Slade, are quite unwilling to listen, and hasten to befog themselves completely with Harry's whiskey.

What are we to make of Hickey's wish to explain what he has done and to die in the electric chair according to the law? He does not really understand his motives himself. He wants to convince everybody that there was love in his heart when he killed Evelyn, not hate. (p. 227.) And his experiment in Harry's hotel was inspired by love as well. (p. 226.) The negative reaction of his friends depresses him: "I've had about all I can stand — That's why I phoned" —. (p. 224.) A little later he says: "Don't worry about the Chair, Larry, I know it's still hard for you not to be terrified by death, but when you've made peace with yourself, like I have, you won't give a damn." (p. 228.) Does this man seek confession and expiation, or does he merely follow atavistic impulses, which have as much or as little importance for the nihilist as anything else? Is O'Neill studying psychological peculiarities, one of which permits him to end his analytically constructed play by a fascinating self-revelation? Such explanations as these cannot be lightly dismissed. But they are hardly satisfactory when Hickey's voice fades away with this helpless asseveration: "Why, Evelyn was the only thing on God's earth I ever loved! I'd have killed myself before I'd ever have hurt her!" (p. 246.) Perhaps the effect of his murder was entirely different from what he expected. Instead of killing Evelyn's faith and love he may have made them more active and powerful for his own good than before. Instead of being turned off into the void he may have been precipitated into the metaphysical sphere where such terms as love, faith, guilt, sin, confession and atonement are related to definite realities, a sphere that makes Harry's guests appear quite unreal, no matter whether they indulge their desire for booze and illusions or not. Were Evelyn's faith and love, the causes of so much acute distress for Hickey in his depraved condition, fundamentally different from the "pipe

dreams" and alcoholic illusions, making the shadowy existences of Harry's drunkards bearable and, sometimes, even comfortable? O'Neill does not ask such questions, nor does he answer them. But they will trouble many students of this work, which, at first sight, appears to be wholly devoted to the exploration of a human condition where life is only to be had at the price of illusions, and where self-knowledge kills.

Hickey is not the only victim of that power in Harry's house. Very early in the play we meet the eighteen years old Don Parritt, whose mother, an active member of a group of terrorists, has just been caught by the police, and must expect to spend the rest of her life in prison. Don was the only one of her gang to escape. He has come to find Larry Slade, one of his mother's former helpers and lovers. Larry retired from the group and its activities long ago, because he lost faith in the human qualities of its members, and was disgusted by the way Don's mother put her belief in promiscuous marriage into practice. Now he is as true an inmate of Harry's hotel as anybody else, his illusion being the conviction that he has ceased to care for anything, except perhaps death. The two would-be-nihilists Hickey and Larry are frequently at odds; Don and Larry, however, are drawn into a fearful struggle, which is no less terrible for being often mute. It accompanies all the Hickey episodes, and reaches its catastrophe only after the disappearance of the protagonist. It is one of those painful psychological processes that have always fascinated O'Neill, great expert at describing the reactions of infected human guinea-pigs. Don demands the older man's interest, help, and judgment. But he can only pierce his armour of cynicism and coldness by telling him the truth about himself: he accuses himself of having sold his mother and her friends to the police, a deed that he calls worse than murder, once he has made up his mind to face it squarely. He cannot find any decent excuse for what he has done; indeed, he followed a welter of confused and thoroughly ignoble impulses. He is not satisfied before Larry knows the worst, and, giving vent to his disgust and hatred, pronounces the death sentence which the desperate youth wants to hear. He puts an end to his life by a fall from the fire escape.

Thus we find in this play O'Neill's old passion for the most accurate description of a milieu and its creatures, the old absorption by psychological processes, ruthlessly followed up to their bitter end. But, as in the best of his earlier works, he knows how to give more than case studies. We get the impression that the figures before us and their doings are poetic expressions of the dramatist's sufferings in a half-crazy world. There are symbolical traits, such as the name of the play, which gives a new sense to the iceman in Hickey's vulgar joke about his wife. Harry Hope's name is no more accidental than the description of Hickey as a hardware salesman. This strange personality is most successfully enveloped by an atmosphere of mystery and terror. Death talk and death imagery are frequent throughout the play, and they are stimulated by the protagonist. Larry

keeps talking of his longing for death, a habit that provokes a standing joke among his fellows:

ROCKY: "— — Jees, somebody'll have to take an axe to croak you!" (p. 10.)

CORA: "— — Yuh'll have to hire someone to croak yuh wid an axe." (p. 70.)

Long before Hickey's arrival Willie happens to cry impatiently: "Would that Hickey or Death would come!" (p. 39.) When Hickey, tired by his trip, feels that he will fall asleep before his astonished friends, he admits: "Hell of a trick to go dead on you like this." (p. 85.) The iceman joke is alluded to again and again, and grows more peculiar at every mention, until Larry, the speaker of the key-words, finds himself saying: "Set 'em up, Rocky. I swore I'd have no more drinks on Hickey, if I died of drought, but I've changed my mind! Be God, he owes it to me, and I'd get blind to the world now if it was the Iceman of Death himself treating! (*He stops, startledly, a superstitious awe coming into his face*) What made me say that, I wonder. (*With a sardonic laugh*) Well, be God, it fits, for Death was the Iceman Hickey called to his home!" (p. 182f.) Another strange phenomenon is the instinct by which Hickey detects another doomed man in Don Parritt almost as soon as he sees him. These traits, together with a grotesque quality permeating everything we see and hear, give the work the unity of a grim modern Dance of Death. However, in using his symbolical devices, the author is careful to respect the demands of his psychological and milieu realism. Such expressionist distortions as we find e.g. in *The Emperor Jones*, *All God's Chillun Got Wings*, and *The Great God Brown* are carefully avoided. Not only in this respect does the play recall O'Neill's early style when he wrote *Where the Cross is Made* and *The Rope*, experimenting with the analytical method of Ibsen. He has never used that method more successfully than in the work before us. The coherence and solidity of its dramatic structure contrast favourably with such loose series of biographical scenes as *Beyond the Horizon*, *All God's Chillun Got Wings*, and *Strange Interlude*. Even O'Neill's thesis may be called a particularly ferocious development of what we find in *The Wild Duck*. The paradoxes of the deadly effect of truth and the life-giving power of illusion are driven home relentlessly, and our attempted speculations on the efficacy of Evelyn's virtues are not encouraged. — With *The Iceman Cometh* O'Neill has returned to one of his early modes, but he has made a master craftsman's use of it: artistically the play is among his few impeccable creations.

Notes and News

On Two Proverbs in the *Ancrene Riwe*

On p. 246 of Morton's edition of the *Ancrene Riwe*¹ we find two proverbs, which were mentioned by Miss D. V. Ives in her collection of proverbs and proverbial sayings from this text².

The passage in which they occur runs as follows:

Eft, me seið, & soð hit is, a muchel wind alið mid a lutel rein: & te sunne þer efter schineð þe schennure. Al so a muchel tentaciun, þet is þes feondes bles, aualleð mid a softe rein of a lut teares, & te soðe sunne, þet is Jesu Crist, schineð berefter schennure to þe soule.

In the French text this reads:

Vn grant vent est abatu par vne petite pluie et li solailz apres ceo lust le plus cler. Ausi vn grand temptacion qest la buffe de lenemy cesse par vne soef pluie des lermes et verrai solailz lust apres ceo plus cler al alme. (P. 166).³

The Latin text has:

Iterum, sepe dicitur quod ventus per modicam pluuiam prosternitur et sol postmodum clarius splendet. Sic magna temptatio, que est flatus diaboli, modica pluuiam lacrimarum cadit et verus sol postmodum clarius anime splendet. (P. 90.)⁴

In the first proverb one easily recognizes a proverb still extant in French:

Petite pluie abat grand vent. (Littré 3, 1172a.)

The second proverb which must have been in the author's mind was apparently: After rain comes sunshine. He probably was not thinking of it very clearly or definitely, but since it was associated with 'rain' he tagged it on without much consistency or logic. For why should not the sun be shining during a strong wind? One cannot help thinking of Morris's *Riding Together*, in which the two are so vividly associated. The passage in the *Ancrene Riwe* is a good illustration of the process of association by which one hackneyed phrase is called forth by another. It is obviously occasioned by the desire to draw upon nature for illustrations of moral precepts. But this is hardly the point with which we are concerned.

The first proverb is found at a very early date, and in various forms. Morawski⁵ quotes it under two forms:

nr. 1624. Petite pluie abat grant vent. (Leyde, Bibl. de l'Univ., Voss, lat. 31 F, fol 114: *Incipiunt proverbia rusticorum mirabiliter versificata*. MS. du XIIIe s. (région de Saint-Omer). (p. vii.)

¹ *The Ancren Riwe*, ed. by James Morton. Camden Soc., London 1853.

² D. V. Ives, The Proverbs in the 'Ancren Riwe', *M.L.R.*, XXIX, 1934.

³ *The French Text of the Ancrene Riwe*, ed. by J. A. Herbert. E.E.T.S., O.S. 219, 1944.

⁴ *The Latin Text of the Ancrene Riwe*, ed. by Charlotte d'Evelyn. E.E.T.S., O.S. 216, 1944.

⁵ J. Morawski, *Proverbes français antérieurs au XVe siècle* (Class. franç. du Moyen Age.) Paris, 1925.

nr. 100. A petite pluie chiet granz venz. (*Proverbes au vilain*. Six mss. de la fin du XIIIe s. Ed. intégrale: A. Tobler, *Li proverbe au vilain*, Leipzig, 1895, p. xi.)

It is also found in the Bodleian MS. Rawlinson C 641 (saec. XII et XIII) in a part dating probably from about 1200:

Grant uent petite pluie abat (section 7, fo. 16a.)

among 'li proverbe que dit li vilains'. These proverbs were published by E. Stengel in *Zeitschr. für franz. Sprache und Litt.* XIV, XXI. According to Tobler, *Les Proverbes au vilain* were composed between 1174 and 1191 by a poet who lived at the court of Count Philip of Flanders.⁶ Tobler does not mention this MS, but gives:

67. Fa 67; A 133 A petite pluie chiet granz venz.

Fa refers to a MS. in the National Library, Paris, A 133 to a MS. in the Arsenal Library, Paris (o.c.), both of which date from the end of the 13th century.

The first proverb is also mentioned by M. Le Rou de Lincy, *Le livre des proverbes français*, Paris, 1859:

A pou de pluie chiet grans vens,
Et grans orgueil en pou de ten.

Prov. ruraux et vulgaires. MS. XIIIe s.

Grant vent chiet à poi de pluie,

Roman du Renart, V. 8,828. XIIIe s.

Rabelais I. Ch. 5; II, Ch. 11; IV, Ch. IV, 44. (Le Rou, I, 96)

and there are some later quotations in Godefroy and Littré:

XVe s. Mais tu scez bien que fort venter Chiet [tombe] souvent par une pluïete,
Mir. de Ste Genev. (Littré, l.c.)

Grand vent s'abat de peu de pluye, J. A. de Baif, *Mimes*, fo. 125 vo. [1532—c. 1589]
Godefr. VIII, 12b (Compl.)

Miss Ives refers to the presence of the proverb in MS. Rawlinson C 641 and concludes: "evidence seems therefore to point to a French original" (p. 264).

Düringsfeld⁷ adduces the following parallels:

919. By cleynen reghene light den grooten wint. (Old Flemish.)
Kleine Regen legen grossen Wind.
Kleine regen stilt grooten wind.
Small rain lays a great wind.
Small rain lays a great dust.
Piccola pioggia fa cessar gran vento.

and Danish, Swedish and French forms.

⁶ Tobler, o.c. XVIII. Cf. J. Morawski, *Les recueils d'anciens proverbes français analysés et classés*. *Romania*, 48, 1922, pp. 481ff.

⁷ I. von Düringsfeld und O. von Reinsberg-Düringsfeld, *Sprichwörter der Germanischen und Romanischen Sprachen*, Leipzig, 1872-5.

The English proverb is mentioned both by Apperson⁸ and Smith⁹:

Apperson, 521: A little rain stills a great wind.

First quot., Ancr. Riwle 246.

c 1430 Lydgate *Daunce of Machabree*, l. 448 And windes great gon down with litle rein. (In the Envoy Lydgate says: Out of the French I drough it of entent. A.P.).¹⁰

1487 Rivers, tr. C. de Pisa's *Morales Prouerbes*, And litle reyne dooth a greet wynd abate.

c 1534 Berners *Huon* 39 (EETS) It is sayd that a small rayne abatyth a grete wynd.

1653 Urquhart *Rabelais* bk. II, Ch. XI.

1732 Fuller, no. 410 A small rain may allay a great storm. (Fuller, *Gnomologia*.)

Smith, 395: Small rain lays great winds.

1639 J. Clarke *Paroem.* 204 Small raine layes great winds.

1670 Ray *Prov.* 135 Petite pluye abat grand vent. Small rain, or a little rain lays a great wind. *Gall.*

It will be seen that four of the quotations occur in translations from the French, and the other three in collections of proverbs, one of which expressly states that it is a French saying. A slightly more usual form is the second English version quoted by Düringsfeld.

A similar form is used by De V. Payen-Payne¹¹ to translate the French proverb:

A little rain lays much dust,

which is also the form found in NED.:

s.v. rain: 1670 Ray *Eng. Prov.* 135 Small rain lays great dust,

but even this proverb is not very popular in English. We may, therefore, safely conclude that the first proverb in the passage quoted above from the *Ancrene Riwle* never was a real English proverb at all.

As to the Dutch and German quotations from Düringsfeld, we may adduce the English one as proof that such collections of proverbs are misleading. The authors' object is evidently to get as much evidence as they can collect from other countries and languages, but as a rule they do not make sure whether such proverbs — generally gathered from earlier compilations — really formed part of the national stock of proverbs. This proverb never was a real Dutch proverb at all, just as little as it was an English one. Wander¹² also mentions it (III, 1578), and quotes a Dutch form from Harrebomée¹³, but Harrebomée's own quotations are all from earlier compilations (II, 212b). Wander also quotes the Italian

⁸ G. L. Apperson, *English Proverbs and Proverbial Phrases*. London, 1929.

⁹ W. G. Smith and J. E. Heseltine, *The Oxford Dictionary of English Proverbs*. Oxford, 1935.

¹⁰ John Lydgate, *The Daunce of Machabree*. Ed. H. Bergen. EETS, ES. 123, London, 1924.

¹¹ De V. Payen-Payne, *French Idioms and Proverbs*, O.U.P., 1924.

¹² K. F. W. Wander, *Deutsches Sprichwörter-Lexikon*, 5 vols. Leipzig, 1873.

¹³ P. J. Harrebomée, *Spreekwoordenboek der Nederlandsche Taal*, 3 vols. Utrecht, 1858-70.

proverb, but quotes from Pazzaglia's . . . *proverbi antichi e moderni*, Hannover 1702. The Latin form given by Wander: *Imbre cadunt tenui rapidissima flamina venti*, and: *Ingens modico imbre ventus extinguitur*, are quoted from Bovill, 1531: *vulgarium proverbiorum Libri tres*, which of course does not tell us where or in which language this proverb was found. The German quotation is also taken from earlier collections (Lehmann, 1630; Simrock, 1846; etc). Simrock¹⁴ quotes it:

8299 Kleiner Regen
Macht groszen Wind legen,

this being at the same time the only quotation of it in Grimm's *Deutsches Wörterbuch* (VIII, 506). If we take into account how widespread was the influence of French romances and Arthurian matter in French versions throughout the Middle Ages, I think we may safely attribute this German version, if it was ever popular at all, as well as the Old Flemish version, to the influence of a French example.

Our conviction that the proverb is indeed of French origin is not shaken but rather confirmed by the fact that it is found in *Ferguut*:¹⁵

1331 Groet wint gesit met clenlen regene,

for this work is a translation of an Old-French poem which dates from the first quarter of the 13th century¹⁶. The corresponding line in the French original reads:

1767 Grans vens ciet mais a poi de pluie.¹⁷

That the proverb was already very familiar in French at that date appears from the fact that the author of the poem, Guillaume le Clerc, uses it figuratively. Since there is no other quotation in the *Middelnederlandsch Woordenboek* by Verwijs and Verdam (6, 1194) and it is not at all known in Modern Dutch, nor mentioned in Stoett, *Nederlandsche Spreekwoorden, Spreekwijzen, Uitdrukkingen en Gezegden*, Zutphen, 1905,¹⁸ it is clear that its presence in the *Ferguut* is due to the French original.

The first proverb, then, we conclude is French. It is found in that language at a very early date and has persisted in it to the present day. In the other European languages it has never acquired a real footing. The fact that it occurs at an early date in the *Ancrene Riwe* is significant. The author of this work did not only introduce a great many French words into the language, but, as I hope to show elsewhere, a great many French phrases and turns of speech as well. And here we find him

¹⁴ K. Simrock, *Die deutschen Volksbücher*, V, (Deutsche Sprichwörter). Frankfurt a. M., 1846.

¹⁵ *Ferguut*, ed. Verwijs en Verdam, newly ed. by G. S. Overdiep, *Bibl. v. Middel-nederl. Letterk.*, Leiden, n.d.

¹⁶ *Ibid.* *Inl.* pp. II-V.

¹⁷ *Ibid.* and *Fergus*, Roman von Guillaume le Clerc, ed. E. Martin. Halle, 1872.

¹⁸ The volumes R and W of the *Woordenboek der Nederlandsche Taal* have not yet appeared.

applying a French proverb. He must have spoken French with an ease that equalled or surpassed his mastery of English, and must have belonged to that fairly large class of people in post-Conquest England who were bi-lingual, or rather tri-lingual, for he was equally conversant with Latin.

The second proverb seems of a different type. Though in this particular case it may be based on the Old French: *Après la pluie, li biau tans*, it may very well have arisen independently in various languages, and be based on a common observation of natural phenomena. It is found not only in French, English, Dutch and German, but also in Scandinavian, Italian and the Slavonic languages. The mediaeval Latin 'post nubila Phoebus' (Stoett, 1644), of course, proves little as to its antiquity. But I am inclined to think that this proverb is of a different class from the preceding one.

Oxford/Leiden.

A. A. PRINS.

In Memoriam Friedrich Brie

On Sunday morning, September 12, at 7 o'clock, Professor Friedrich Brie died at Freiburg in Germany of an apoplectic stroke. In him English studies not only in Germany but on the European continent as a whole loses one of the outstanding men of the former generation. Born at Breslau on November 21, 1880, he took his doctor's degree there in 1902 with a study on *Eulenspiegel in England* which appeared in the Palaestra collection. His habilitation took place at Marburg in 1905 with an edition of *The Brut, or the Chronicles of England*, which appeared in the Early English Text Society series. These two publications mark the field which remained for the rest of Brie's life one in which he was a European authority. Brie was made Professor of English at Freiburg in 1910 and stayed there in spite of many tempting offers to go elsewhere. His *Skelton-Studien* were a forerunner to Berdan's more copious work and his analysis of *Sidney's Arcadia* was a stimulant to research especially in Holland. His well-known article on *Deismus und Atheismus in der englischen Renaissance* laid bare one of the main threads of thought in the group of writers between Raleigh and Shakespeare, and several studies on aspects of late medieval and early Renaissance literature in Great Britain culminated in 1937 in his fundamentally important *Die nationale Literatur Schottlands von den Anfängen bis zur Renaissance*.

However, his catholic interests could not restrict him to this comparatively narrow field and in 1916 he published a book which, though at the moment it might appear to be the product of a temporary political wave, was in reality the result of a systematic study of the whole of English literature

covering many laborious years. *Imperialistische Strömungen in der englischen Literatur* was a revelation to many people outside as well as inside Germany. In his lecture on *Exotismus der Sinne* held before the Heidelberg Academy in 1920 Brie offers an interesting analysis of what is more popularly called romanticism, while in his book on *Das englische Rokoko-Epos* in 1926 he gives us a highly informative and stimulating interpretation of *The Rape of the Lock*. Pope remained one of his favorite objects of research for many years and in 1939 Brie analysed in a most illuminating essay the English poet's projected epic *Brutus*. An essay in 1935 on *Literarisches Biedermeier in England* was accompanied by an article on Tennyson's *Ulysses*, and by this time Brie, who had spent the summer of 1932 in America, had enlarged his purview to include the literature of the New World. A year after his return he wrote one of the best appreciations of O'Neill's *Electra* in *Eugene O'Neill als Nachfolger der Griechen*, while five years later the appearance of *The Last Puritan* suggested his article on *Santayanas Lebenswerk*. The dark cloud of Hitlerism had its terrible effect on Brie's studies as well as on his private life. In 1938 he was arrested and taken to the concentration camp at Dachau, and it was only after the university authorities at Freiburg and the ministry of education at Karlsruhe had put in an energetic protest that he was released. But the menace of a repetition of this occurrence remained over him all through the war and wore out his nervous strength which was only temporarily restored when the arrival of the French relieved him and so many others of the Nazi terror. Needless to say that Brie was dismissed by Hitler in 1938 and not restored to his position till the war was over. Then he was elected dean of the faculty by his colleagues in recognition of his clean political record, his upright character and his brilliant qualities not only as a savant, but as a teacher as well. His researches in the Nazi atmosphere took a characteristic turn: he investigated the origin of American democratic idealism and evangelistic zeal in literature and he made a close study of Carlyle and his doctrine of the Hero, of which the Nazis were such a horrible travesty. His study of Carlyle was the last thing he lived to produce.

We English scholars all over Europe have lost in Friedrich Brie not only one of the best minds of his generation in our field, but also one of the most humane and gentlemanly characters we were privileged to come in contact with.

Basel.

H. LÜDEKE.

Reviews

Shakespeare Survey. An Annual Survey of Shakespearian Study and Production. I. Edited by ALLARDYCE NICOLL. Issued under the Sponsorship of The University of Birmingham, The Shakespeare Memorial Theatre, The Shakespeare Birthplace Trust. Cambridge, At the University Press. 1948. X + 144 pp.

In some respects Allardyce Nicoll's new undertaking might be characterized as a greatly improved version of the *Shakespeare Jahrbuch*. Like the German publication it offers a common meeting-ground for the specialist and the educated public all over the world interested in Shakespeare, for whom the specialist, in the final count, does his work. The *Survey* covers the contemporary stage and contemporary Shakespearian activity in general in various European countries, as well as the researches of the current year. It does not aim at completeness — that is expressly stated — but is content to select and present what seems most interesting. The emphasis in this first volume is on the stage — research on the Elizabethan stage as well as on Shakespeare productions in our own day — and the large format of the book, which makes photographic reproductions on a generous scale possible, is one of its outstanding and most valuable features.

The Editor's own survey of "Studies in the Elizabethan Stage since 1900" begins the series of 12 original articles contained in the book. In an easy, eminently readable style Nicoll passes the most important contributions during the first half of this century in review, grouping them under various headings such as the public theater, the private and court theater, the theater and the drama, etc. and ending with a consideration of "The Needs of the Future", in which he points out fields of research still insufficiently worked, yet promising valuable returns. Naturally, his approach is thoroughly "realistic" and historical and concerned with Shakespeare's stage practice and its physical basis. In his article on "Titus Andronicus on the Stage in 1595" Dover Wilson discusses the now well-known sheet published by Chambers in his *William Shakespeare*, separating the lines, which are a hodge-podge from the Folio text of various passages in the play, from the drawing, which is obviously a reliable and artistically good presentation of what the artist actually saw on the stage, and incidentally shows how far the Elizabethans went in their attempt to perform historical plays in historical costume. An unsigned "Note on the Swan Theatre Drawing" offers an exact reprint of DeWitt's text as appended to his famous drawing, both being reproduced in facsimile among the illustrations. A more important, perhaps the most valuable article in the volume, is I. A. Shapiro's discussion of "The Bankside Theatres: Early Engravings", in which the various early views of London bearing on the position and appearance of the theaters are compared and analysed.

The results are extremely illuminating to the Shakespearian scholar and from the point of view of topographical accuracy devastating for almost all the early views of London, including Visscher's famous panorama. Accepting Norden's map of 1593, together with the revised copy of 1600 appended to a panorama of London of the same date preserved at Stockholm, as the only reliable basis, Shapiro can show that almost all other views of London have the Globe in the wrong place and that Visscher, obviously working in part on the Stockholm panorama, has missed the Globe altogether; what he calls the Globe is really the Rose! Hollar, otherwise very accurate, has both the Globe and the Beergarden correctly placed, but misnamed; what he calls the "Beerebayting" is really the Globe, and vice versa. So far so good. More important, though less convincing, are Shapiro's conclusions as to the shape of the theaters. His two best witnesses, Norden and Hollar, show them as cylindrical buildings, while Visscher, notoriously unreliable, has the familiar octagonal shapes, probably taken over from the Stockholm view. Hondius, in 1610, shows the Beergarden octagonal and the Globe round, while some sketches for a stage backdrop made about 1636 suggest round buildings. The evidence, in Shapiro's opinion, is "overwhelmingly" on the side of the cylinders, and John C. Adams made another fundamental mistake in his reconstruction of the Globe as octagonal. Still, some important points should not be overlooked. Mere vote-counting will not do here, since the cartographers and engravers copied freely from one another; it is impossible to decide, for instance, how much in Hondius's view is his own observation, how much is traditional, and the octagonal Beergarden in the background is no more "indistinct and ambiguous" than the round Globe (or Rose?) in the foreground. Hollar made what seems to be an accurate representation of the Globe and Beergarden; but both were the "second" buildings whose structural relations to the "first" buildings we do not know. As a representation of the first Globe Norden's cylinder, of course, cannot merely be brushed aside. Yet it is clear that in spite of its wealth of details his map is a map and not a picture — more reliable as topography than as a view. His buildings show a schematic uniformity quite different from the picturesque variety of Visscher or Hollar, and only the important buildings — the churches, great houses and theatres — are drawn with certain peculiarities of structure indicated. But even here — and Shapiro himself is a witness! — Norden is not completely reliable, for he fails to note that the choir of St. Mary Overies is higher than the nave. Would it not be possible that he drew the outlines of the theatres in the same summary fashion — "round", in every-day speech, is exact enough for octagonal — while adding the details more carefully? In any case Adams's practical considerations cannot be completely disregarded; Visscher's theatres, though derived from the Stockholm view, are obviously done with care, and until the source of the octagonal theatres in the earlier panorama has been found, the problem has not been solved.

The transition from the public to the private stage is made by Gerald

Eades Bentley in an article on "Shakespeare and the Blackfriars Theatre" in which he emphatically insists on Shakespeare as theatrical manager and persuasively argues that the change of manner in his last plays was due to the necessity of producing a new repertory for the new audience in the new theatre. The idea can be followed up and the specific influence of the new conditions on Shakespeare's drama be traced as soon as we know something definite about the Blackfriars stage. Hardin Craig's suggestion, too, that Shakespeare's bad poetry, so-called, is merely a first draft of passages that were never revised may be worth taking to heart, while McManaway's long and weighty article on "The Folger Shakespeare Library" leads over into the "Betrieb" of modern times and its Shakespeare cult. It was a curious devotion that collected item after item in ever increasing value, from the copy of the Fourth Folio acquired in 1889 for little more than \$ 100 to the greatest rarities at the highest prices the bookmarket ever knew, and stowed them all away in packages and boxes in the cellar without looking at them again! For Folger and his wife never actually saw the great library that bears their name and that now owns 79 copies of the First Folio complete and enough fragments to make up three more — considerably more than half the number of copies now known to exist. McManaway describes in a way fascinating for every lover of books the great wealth of the collection in the various fields of Shakespearian research and the steady expansion of activity into neighboring provinces till the Library is now fairly on its way to becoming one of the great centres of literary culture in its broadest aspects in the world. "The Heritage of Shakespeare's Birthplace", by Levi Fox, the Director of the Shakespeare Birthplace Trust, treats of a less imposing but more popular subject, the history of the endeavour to preserve the house at Stratford that is traditionally associated with the poet's birth from decay and destruction. Here, too, the original object now having been attained, the activity of the Trust is expanding into new fields and has added its impetus to countless others in seeking "to promote knowledge of Shakespeare and his works and everything of Shakespearian interest". The dialogue by Micheál MacLiammóir, the Director of the Gate Theatre at Dublin, on "Three Shakespearian Productions" discusses in a light, suggestive way various principles and possibilities of producing Shakespeare on the modern stage, declaring that "we want in fact a form that combines the excellencies of modern ingenuity with the evocative potency of the Elizabethan stage", and ending rather resignedly with the sigh that "whatever in Ireland we think about the theatre to-day, we may be sure that northern Europe, at any rate, has thought of and probably discarded yesterday, and that at least is something that Ireland possesses in common with England". Unfortunately, "northern Europe" was not so lucky; under Hitler there was no latitude for really fruitful experimentation and the German stage reverted to type.

The articles in the *Survey* reviewed so far have merited praise both for what they aim at and what they achieve. Those that now follow, however

meritorious they may be as an attempt to report the Shakespearian activities of the English stage, are, for a Continental reader at least, disappointing in their results. Various productions of Shakespeare's plays in London as well as Stratford and other British towns are passed in review and awarded praise or blame in varying degree in the usual manner of the theatrical report in the daily Press. We read that Miss Rosalie Crutchley is "the greatest Goneril of our time"; that Mr. Alec Guinness's Fool "was exquisite, tender, tragic-comic and pathetically human"; that "Minka Dolega brought integrity and loveliness to Cordelia"; and much more of the same kind. For those who have seen the performances in question, or may wish to see them, such comment may be helpful; but what can we on the Continent, or anybody out of range of the British theater, do with generalities like these? Nobody knows better than the editor of the *Survey* himself how maddening such effusions are when applied to Garrick or Mrs. Siddons, or even to Henry Irving and Ellen Terry. Is the *Survey* the proper organ for amiable raptures about young actors still in their artistic pinafores? Would it not be possible to break away from this weakest form of theatrical literature and to develop a sober, descriptive report of what actually takes place on the stage so that people who have not been there can reconstruct for themselves at least some of the important moments in the performance? Not to speak of the historian of the stage who is so bitterly in need of pertinent facts. An accurate and detailed description of half a dozen salient situations in his presentation of *Lear* would shed more light on Laurence Olivier's acting than a whole volume of rhapsodic praise.

The section called "International News" is a complete innovation and, though fraught with some danger, a very welcome one. For the first time an attempt is made to present a sketch of what Shakespeare means to the modern world, and attention is directed to the wide field of Shakespearian activities that lies beyond the pale of scientific research. It is clear that comprehensiveness or meticulous exactness cannot and should not be expected; the general impression is the main thing and a consciousness of the variety and intensity of activity in various parts of the world. It is a pity that Germany, always the most active of the "Shakespearian" countries, is completely ignored; the plays were given there right down to the final destruction of the theaters and figured again on the programs the moment they were re-opened. As Agne Beijer says of Sweden, Shakespeare is the mainstay of the German stage and a new production of one of his plays is the event of the season. The same is true of Switzerland; the unfortunate restriction of the report from this country to a single year cannot do justice to Shakespearian activity on the Swiss stage. At the Schauspielhaus in Zürich, the principal playhouse of the country and during the war years certainly the first theater in Europe, 21 of Shakespeare's plays have been given since 1938, including such rare productions as *Troilus and Cressida*, *King John*, *Timon of Athens* and *Pericles*. The number of performances totaled 319 — not bad for a town

of 350,000! *Measure for Measure* was performed 18 times in 1945/46 and gave rise to an extended discussion on the lines of Wilson Knight's interpretation of the play. At Basel, with 160,000 inhabitants and a much more modest theatrical equipment, 14 plays were given on 130 nights between 1940 and 1948, with *Coriolanus* and *Cymbeline* as the rarities and *Hamlet* as the great popular success of last winter's season. It may be of interest to note that in 1945 *The Merchant of Venice*, owing to objections from the Jewish community in the town, was introduced with a speech by the director of the Art Museum, who explained that Shakespeare's intentions in Shylock were not antisemitic!

The final section of the book deals with "The Year's Contributions to Shakespearian Study," and Una Ellis-Fermor, Clifford Leech and James G. McManaway make a very lucid and concise job of it, thus giving a worthy close to what is, in its way, the admirable first step of a highly welcome undertaking.

Basel.

H. LÜDEKE.

Elizabethan and Jacobean. By F. P. WILSON. 144 pp. Oxford: Clarendon Press. 1945.

This is a welcome book. The author, one of the editors of the new *Oxford History of English Literature*, speaks with rare authority of the difference between the literary currents of the 16th and 17th centuries. It is certain that the Jacobeans had neither the freshness nor the naive enthusiasm for ancient literature of their predecessors. To compensate for this, they were better acquainted with the human heart and with the secrets of an individual style. It would be quite impossible to give an account of the innumerable details of this little book, so replete with facts and observations. I will content myself with drawing attention to the admirable characterisation of Michael Drayton, which in a few pages gives a new and convincing picture of this poet.

Mr. Wilson holds that it is possible to trace the same line of demarcation in drama as in lyric poetry. It is true that Shakespeare reached his maturity with the advent of the House of Stuart, but is that really the chief merit of the century? The influence of the Court on the theatre of Shakespeare and his successors has been very much exaggerated. In 1923, Mr. Joseph Quincy Adams had no doubts whatever that this influence was enormous and disastrous. Mr. Wilson, in 1945, is more moderate, but still believes it to have been strong and harmful. How could this be proved? More dramas of greater merit were written under the Stuarts than during the Elizabethan era. It seems to me that Mr. Wilson is a little unfair to the unhappy monarch Charles I. "Some

evidence of the taste of the Court is supplied by the surviving lists of plays acted at Court, and it is not without significance that of the twenty plays acted at Court by the King's players between September 1630 and February 1631 only one was Shakespeare's — and that one *A Midsummer Night's Dream* — while ten were Beaumont and Fletcher's." But surely this only means that contemporary literature was preferred to the classics, than which nothing could be more reasonable! Shakespeare was dead, and yet we know that Charles I was very fond of reading his dramatic works; Milton even rebuked him for it.

It may be that Mr. Wilson, like the greater number of his fellow countrymen, has placed the master on a pedestal which he is not always in a position to occupy. Would it be impudent to question his being "not of an age but for all time"? Mr. Wilson compares the poet to Plutarch, who furnished him with the subjects of the three Roman tragedies. "Plutarch gave him much, yet contrasted with the welter of miscellaneous information, moral precept, small gossip, historical detail which Plutarch crowds into the disunity of his *Lives* is the unity and coherence with which the dramatic idea that lies in and through the plays is unfolded. In North's prose a Life is no organic whole. The value of each part is the value of each part and it is little more. In Shakespeare the power of the whole is implicit in each part, and each part is an epitome of the whole." I am not so sure; it is not self-evident. I wonder whether Plutarch is not a better writer than the great dramatist. By dint of hearing *Anthony and Cleopatra* explained in class one may end up by believing that this *estilo culto* is in good taste, but turn over the pages of old Plutarch, and you will see how much the Attic style is superior to Jacobean emphasis and periphrasis. Decidedly, Plutarch will have the longer life.

Copenhagen.

PAUL VICTOR RUBOW.

Points of Modern English Syntax

The older subscribers to *English Studies* will no doubt remember a series of contributions by the late Dr. Kruisinga, entitled 'Points of Modern English Syntax'. They consisted of a number of unconnected sentences from various contemporary sources, followed by questions inviting the reader to explain or comment upon certain grammatical peculiarities presented by them. The present-day student perusing these back volumes of *English Studies* and trying to answer these questions will naturally be interested to know what were Kruisinga's own answers to the problems set by him, but will find his efforts to ascertain them seriously hampered by the fact that the eminent grammarian nowhere gave his own explicit comment, but referred the reader instead to the current editions of his

works, generally to the third edition of his *Handbook*, which now, after the lapse of more than twenty years is naturally difficult of access, having been superseded by two later editions with an entirely different numbering of the sections.

The Editorial Board of *English Studies*, aware of the great value of this heuristic method to all engaged in the practical teaching of English, has decided to revive this feature of the journal, but in a somewhat modified and, it is hoped, more immediately and permanently useful form. It is proposed, as occasion serves and space allows, successively to print a number of sentences and to invite comment on the syntactical points raised by them. The idea is that those readers who are interested in syntactical problems shall send their answers, explanations, interpretations, solutions, or whatever term may be preferred, to the undersigned, who in a subsequent number will briefly recapitulate and discuss the answers received — without mentioning the names of the correspondents, of course — and state his own view. The procedure proposed, it is hoped, will not be held to derogate from the dignity of this Journal as a regrettable pandering to the fashionable quizzing craze, but will be taken for what it is meant to be: an attempt to stimulate an active interest in the structure of modern English. Many of the points raised will concern phenomena not yet signalized in existing grammars. It is on the cards that the answers received will frequently differ considerably and reveal irreconcilable standpoints. But even if an eventual consensus of opinion will not always be reached, it is hoped that an exchange of ideas may be beneficial to all and in many cases help to clarify the issue. Contributions, both in the shape of sentences and of comments, will be appreciated. The sentences should be provided with an indication of their origin and with the context necessary to allow of their full interpretation.

*

1. I thought he was an intimate friend of yours. — Oh no, he is only an acquaintance: I know him to speak to, that is all. Sweet, *Elementarbuch*, 51, p. 124.

Explain the use of *was*, which is evidently not a past tense here. In what function is the verb stem *to speak* to used?

2. (She) had dreams of a semi-detached villa, a maid to live in, and a little car. Ethel Mannin, *Children of the Earth*, III, ch. 4.

France in the eighteenth century ... was certainly not a quiet place to live in. Lytton Strachey, *Books and Characters*, p. 193.

Are the groups *to live in* formally and functionally identical?

3. Now I mustn't write any more nonsense. I'm sure, nobody to read this would ever imagine I was an almost nearly grown-up girl. De Morgan, Joseph Vance, ch. 10, p. 88.

What word is qualified by *to read this*?

4. There were nets to mend and mount, lobster pots to tar, wood to chop and stack, tomato stakes to be splintered. Mannin, *Children of the Earth*, I, ch. 9. I, p. 60 f. (Penguin).

Explain the use of the simple verb stems *to mend and mount, to tar, to chop and stack*, but of the predicative participle *splintered*.

5. And I don't want them bringing their children to see me. V. Sackville-West, *All Passion Spent*, p. 49.

Would the change of *bringing* into *to bring* affect the meaning of the sentence?

6. Would you mind taking this letter to the post for me?

I'll give you some cherries, but you must mind not to swallow the stones.

Why does *to mind* take different verbals in these two sentences?

7. I am fifty-one next year and the only thing I ever had happen to me was seeing a man stop a runaway horse (Police Court Report).

You come into your money when you are thirty-five. *One-Act Plays*, Selected by J. W. Marriott, First Series (Harrap), p. 24.

Explain the use of the present tenses *am* and *come* to refer to a future time.

8. Jeanie had a twin sister, named Mary. The two were nothing alike to look at, and, what was strange for twins, they were never good friends, but always rivals in everything. L. A. G. Strong, *The Burial Race* (Albatross Book of Short Stories, p. 362).

What part of the sentence is *to look at*?

9. At intervals he would have to rest, sitting on the ground and leaning his back against a gibbet-post: but when he did so he would have to be careful not to fall asleep, for if one of the corpses were stolen during his watch, his own body would replace the stolen one; since that, as he well knew, was the grim penalty. Martin Armstrong, *The Widow of Ephesus* (Albatross Book of Short Stories, p. 7).

(It) moved Lady Slane to an amusement which she was careful to conceal. V. Sackville-West, *All Passion Spent*, p. 72 (Penguin).

Compare the adjective groups *careful not to fall asleep* and *careful to conceal* in point of form, relation of the component parts, and meaning.

10. She did not know why she was crying, but something had given way in her and she could not help but cry. Penguin Parade I, p. 207.

Here the delicate eyebright grows so thickly that I cannot help but crush it as I walk. W. N. P. Barbellion in *Essays of To-Day*.

Walking almost on top of the partridges, he loosed off both barrels without thinking; and could not help feeling rather pleased with himself at bagging his brace. Gilbert Frankau, *Martin Make-Believe*, ch. 10, p. 81.

When is *to help* grouped with *but* + a plain verb stem and when with a verbal *ing*?

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² Copenhagen, Einar Munksgaard. Subscription 20 kr. per volume.

³ Died June 1940.

Beowulf

The literary history of England falls into two great divisions, commonly called medieval and modern but better named in terms of the Protestant Reformation, an upheaval which had revolutionary effects not only on English religious life but also on English literature, as indeed on every aspect of English civilization. The works of literary art which have come down to us from the England of pre-Reformation times vary markedly, of course, in many ways, but they go together at bottom: they are rooted and grounded in the Latin Christianity which dominated the culture of western Europe from the post-classical period to the sixteenth century. The Church, however, had grown up and taken form in the midst of a powerful pagan culture, the civilization of classical antiquity, and the Roman and Irish missions of the sixth and seventh centuries planted the Church of England in the midst of another pagan culture, that of the ancient Germanic peoples. The new religion did not scorn the literary tradition either of classical or of Germanic paganism. Aldhelm, the first Englishman to compose religious verse in Latin, and Cædmon, the first Englishman to compose religious verse in English, were contemporaries, and both followed essentially the same procedure. Each sang the praises of the Christian God in an artistic medium inherited from paganism. Each poured new wine into old bottles.

In one respect, nevertheless, the two pioneers differed greatly. Christian literature in the Latin tongue was no novelty when Aldhelm and Cædmon began to sing. On the contrary, by the seventh century a large body of Latin Christian prose and verse had come into being, and Aldhelm had many Christian as well as pagan literary models at his disposal; that is to say, his task was one of imitation rather than of innovation. Cædmon, on the other hand, showed great originality, an originality which deserves the name of genius, when he seized upon the inherited native English way of composing poetry and used it in making poems Christian in theme and spirit. Nothing of the kind had ever been thought of before, so far as we know. Cædmon himself, indeed, had had no thought of such a thing in his waking hours; his inspiration came to him in sleep, and took the form of a dream, in which a messenger of God made a poet of him and told him what to sing. It took a miracle to show Cædmon and his fellows that the native English poetical technic was worthy of use in serving God. One is reminded of St. Peter's vision at Joppa, when he

saw heaven opened, and a certain vessel descending unto him, as it had been a great sheet knit at the four corners, and let down to the earth: wherein were all manner of four-footed beasts of the earth, and wild beasts, and creeping things, and fowls of the air. And there came a voice to him, Rise, Peter, kill, and eat. But Peter said, Not so, Lord; for I have never eaten any thing that is common or unclean. And the voice spake unto him again the second time, What God hath cleansed, that call not thou common. [Acts 10: 11-15].

In the seventh century and for many centuries thereafter, Latin was the language of the Church of England. The Latin tongue was the tongue of God, the natural and proper medium for high and holy thoughts. English was associated with worldly matters, and the English way of making poetry in particular could hardly have been turned to religious purposes without a specific revelation from on high.

This revelation came to Cædmon, and its authenticity was duly accepted by the Church. In consequence, English poetry, from the earliest times of which we have record down to the Protestant Reformation, was predominantly religious poetry, and throughout Old English times this predominance was overwhelming. Or perhaps it would be safer to say that only a small part of the Old English verse which survives to us can be reckoned purely secular. The custom of using the vernacular, alongside Latin, for religious poetical purposes, spread to the Continent in the eighth century, thanks to the English missionaries who in that century converted the Germans to Christianity and reformed the Gallican Church. Cædmon, then, may be looked upon as the father, not only of English religious poetry, but also of the religious poetry in the other vernaculars of western Europe.

Here we are primarily concerned not with Old English religious poetry in general but with a particular poem: *Beowulf*. This poem holds a unique place in the literature of Europe. Its fundamentally Christian orientation is now widely recognized, and needs no discussion in this paper. Nevertheless, one cannot properly classify it as a religious poem in any strict or narrow sense. The action of the poem takes place in a part of ancient Germania and at a time thought of by the poet as ancient and therefore pagan. The characters are not Christians and know nothing of Christianity. The hero is a virtuous pagan. He is made as Christ-like as the setting permits, but all his virtues can be explained quite naturally as growing out of the heroic ideals of conduct traditional among the English as among the other Germanic peoples.

The monkish author, devout Christian though he is, finds much to admire in the pagan cultural tradition which, as an Englishman, he inherited from ancient Germania. It is his purpose to glorify this heroic heritage, this spiritual heirloom, this precious birthright of his nation. He accomplishes his purpose by laying stress upon those things in Germanic tradition which agree with Christianity or at any rate do not clash seriously with the Christian faith. In particular, his hero in all he says and does shows himself high-minded, gentle, and virtuous, a man dedicated to the heroic life, and the poet presents this life in terms of service: Beowulf serves his lord, his people, and all mankind, and in so doing he does not shrink from hardship, danger, and death itself. In many passages the poet's own Christianity comes to the surface; most notably, perhaps, in the so-called sermon of the aged King Hrothgar, who out of the fulness of his wisdom warns the youthful hero against the sin of pride. But even here the king's words, though obviously based on Christian teaching, are not put in

specifically Christian terms, and most of the time the author keeps his Christianity below the surface. Nor does he falsify Germanic paganism by leaving out those features of it inconsistent with the Christian faith. Thus he puts in the mouth of Beowulf himself the following piece of pagan wisdom:

it is better for every man
to avenge his friend than to mourn much [1384b-1385].

The poet's picture of the Germanic past is idealized but not distorted. The devil-worship of the Danes (as the medieval Christians conceived it to be) is mentioned with perfect frankness in a famous passage (lines 175 ff.). Anachronisms are fewer and less serious than one would expect in a poem of the eighth century. Indeed, perhaps the most remarkable though not the most important feature of the poem is the relatively high standard of historical accuracy which it maintains. The author was clearly a man learned in the traditional lore of his people, and concerned to tell the truth as he saw it.

We have seen that the earliest Christian poets of England, whether they composed in Latin or in English, took over the poetical manner traditional for the language of composition (and pagan in origin) but supplied their own matter: namely, Christian story or Christian teaching. For the matter handed down in the old pagan poetry they had no use; indeed, they objected strongly to what the old poets had to say, much though they admired and imitated their way of saying it. For illustration, I shall have to limit myself to two utterances of Alcuin, an Englishman of the eighth century best known for the help he gave Charlemagne in the so-called Carolingian revival of learning. In one of his poems, Alcuin compares the Song of Songs most favorably with the poetry of Vergil, saying,

I urge you, young man, to learn these canticles by heart. They are better by far than the songs of mendacious Vergil. They sing to you the precepts of life eternal; he in his wickedness will fill your ears with worthless lies [*Carm.* 78, 5].

Alcuin condemns with equal severity the stock of traditional story drawn upon by the English scopos of his day. In a letter of his he has this to say about one of these stories:

What has Ingeld to do with Christ? Narrow is the room, it cannot hold both. The heavenly king will have nothing to do with so-called kings, heathen and damned, because that king reigns in heaven, world without end, but the heathen one, damned, laments in hell. [*MGH, Epist.* IV, 183 (No. 124)].

This attitude toward pagan literature prevailed, on the whole, down to the rise of humanism in fourteenth-century Italy. The humanists, however, found admirable in, say, Cicero, not only his artistic skill as a writer of Latin prose, but also his philosophy of life. This widening of interest served to accentuate, in the humanists, that reverence for classical antiquity so characteristic of the Middle Ages in general. The new movement

brought the cult of classicism to the verge of idolatry, and humanistic thinking may be looked upon as the last and most extreme phase of medieval chronological primitivism.

Let us now go back to the *Beowulf* poet. It would hardly do to think of him as an eighth-century humanist, born 600 years before his time, since his interest lay, not in the philosophy of life of classical antiquity but in that of Germanic antiquity. Nevertheless his case is not unlike Petrarch's, in that both authors, Christians though they were, sought and found spiritual as well as stylistic values in a pagan literary culture: each in the particular culture which was his own by inheritance. In this matter the *Beowulf* poet did not stand alone. The author of *Deor* taught the virtue of patience under affliction by exempla¹ drawn from pagan Germanic story, and the author of *Maldon* sang a Christian lord and dright who fought and died for the faith, inspired and sustained by the same heroic ideals that their heathen forefathers had cherished. These ideals held their own to the very end of Old English times, and made many a man a hero in life and death not merely by force of ordinary tradition but also, and in large measure, by force of poetic tradition. The scop kept the old ideals strong by singing the heroes of the past. The very attack which Alcuin made on heroic story tells us that in his day the old songs were still sung even in the citadels of English Christian piety: the monasteries. Such performances became impossible, of course, after the monastic reform in the latter part of the tenth century, a reform which swept western Europe and established a more rigorous pattern of monkish life wherever it went. But the English monk of that same century who composed the poem on the Battle of Maldon still knew and loved the traditional poetry of his people, and we may be sure that he was one of many.²

The complex and sophisticated art of the *Beowulf* poet calls for a correspondingly elaborate analysis, an analysis which we cannot make at this time. We shall have to content ourselves here with a mere glance at the main fable or plot, before going on to a somewhat narrower study of the episodes.

The action of the poem falls into two main parts. In part one, the hero Beowulf, then young, goes from his homeland to Heorot, the hall of the Danish king Hrothgar, in order to cleanse it of Grendel, a troll who for years had haunted it at night; he overcomes Grendel single-handed and afterward slays Grendel's mother, who sought to avenge her son. In part two, the hero, now grown old, goes out to defend his own kingdom against the ravages of a dragon; with the help of a faithful young kinsman he kills the dragon but himself falls in the fight. About two thirds of the poem are devoted to part one; about one third is devoted to part two. The course of events in part one takes six days; in part two, one day (excluding preliminaries in both cases). Between the two parts there is an interval of many years.

¹ See *E.S.* XIX 198 (top and bottom).

² For further discussion, see "The Old English Period," Chapter V, in Baugh, Brooke, Chew, Malone, and Sherburn, *A Literary History of England* (New York, 1948).

It will be seen that the poet deals in detail with two chapters only of the hero's life, and that these two chapters stand in sharp contrast. In the first, the hero is young; he is represented as an ideal retainer; he undertakes a task which he is not in duty bound to perform; full of the generous spirit of youth, he goes out of his way to do good; he fights single-handed against two foes (taken one at a time); he wins, and goes home in triumph. In the contrasting chapter, the hero is old; he is represented as an ideal king; the task which he undertakes is one which he cannot avoid without failing in his duty to his own people; sad at heart, he meets the issue without flinching; he fights, with a helper beside him, against a single foe; he wins, but at the cost of his own life.

The two chapters, however, have one feature in common: in both, Beowulf fights as the champion of mankind, against monstrous embodiments of the forces of evil, adversaries so formidable that only the greatest of heroes could possibly cope with them. Our Christian poet makes much of the hero as monster-queller, not only because a fight with a monster in the nature of the case is more dangerous and therefore more heroic than a fight with another man, but also, and chiefly, because the struggle between hero and monster symbolizes the struggle between good and evil in our earthly life. Mere man-to-man fighting lends itself far less readily to treatment in terms of right and wrong, and the poet accordingly makes little of his hero's military career. Here our author goes his own way, the way of a Christian moralist, departing deliberately and radically from the practice usual in heroic story, where the hero's exploits in battle get plenty of attention.

The poet's neglect of Beowulf's deeds of valor in ordinary warfare must have been deliberate. Certainly he was well informed about them. He tells us himself, though with the utmost brevity, about one of the many battles which his hero had survived with honor. In this particular battle, fought in the Low Countries, Beowulf had covered himself with glory: he had killed no less than thirty of the enemy in hand-to-hand conflict;³ one of them, the Frankish champion Dæghrefn, he slew with his bare hands. The poet informs us further that Beowulf was the only man on his side to survive the battle. His own triumph over the enemy was so complete that, though his fellows all lay dead, he held the field alone and stripped from the bodies of the thirty men he had slain the armor to which his victory over them gave him honorable title, the surviving Franks not daring to interfere and allowing him to fall back to the sea unmolested. The story of King Hygelac's ill-fated expedition to the Netherlands, and in particular the story of the last stand of the doomed army, the fall of Hygelac, and the death of man after man of the king's devoted dright, until at the end Beowulf stood alone — this was surely a fight worthy of celebration in song. The *Beowulf* poet, in four scattered passages, has something to say about the expedition and its outcome. But he fails to make even an

³ See *E.S.* XV 151.

episode of it, much less a major part of the poem. Some poets would have thought it enough for a whole epic.

But I do not wish to blame the poet for what he left undone. He knew what he was about. Hygelac's expedition had no high moral purpose. The king and his men were out for booty, and our pious poet, though he loved a good fight as well as anybody, chose for extended treatment tasks undertaken and carried through by the hero for the benefit of mankind.

One exploit of Beowulf's remains to be considered: his swimming match with Breca. This match makes a clean-cut episode, to which more than 100 lines are devoted. The story of the match is not told as such, however. It is set in a frame: the fliting between Unferth and Beowulf. The integration of frame and story is beautifully complete: the swimming match is the subject of the fliting, each contender in the war of words giving us his own version of the story of the match. In consequence, this story is told twice. The repetition is characteristic of the *Beowulf* poet, who loves to tell a story more than once. We have already seen that Hygelac's expedition up the Rhine is spoken of no less than four times. The most elaborate piece of repetition in the poem, of course, is Beowulf's report to Hygelac when he comes back from Denmark; this report amounts to a retelling of the story of the fight with Grendel and Grendel's mother. Many other cases of repetition occur in the course of the narrative. The poet repeats himself in a masterly fashion; the device as he employs it not only emphasizes and clarifies but also gives esthetic pleasure. When we come to a given repetition we know what to expect in a general way, but we always find novelty enough in word and thought. The two versions of the swimming match differ markedly, of course, in point of view, and therefore are highly differentiated, much more so than is the case with the other repetitions in the poem.

But why does the poet make so much of the swimming match? It comes under the head of the hero's *enfances*, or exploits of boyhood, a familiar feature of heroic story, but one fundamentally trivial in character. Beowulf mentions some other boyish feats of his when he first addresses King Hrothgar. His speech begins,

Be thou hale, Hrothgar! I am Hygelac's kinsman and retainer. I did many glorious deeds when I was a boy [lines 407-409a].

This is pretty vague, of course, but later on in the speech he tells Hrothgar, more specifically, that he had been a giant-killer, that he had taken five giants captive, that he had slain sea-monsters by night, and that he had fought with success against certain unnamed foes of his own people. Obviously if Beowulf fought monsters as well as that in his boyhood he ought to be able to cope with Grendel now that he has become a full-grown man. In other words, Beowulf's catalogue of his early exploits is meant to convince the king that here at last is the man he needs. The catalogue serves also to instruct the reader or hearers of the poem; they learn out

of Beowulf's own mouth — that is, from the most authoritative source possible — that he is a redoubtable champion; in particular, that he is a monster-queller. This device of self-characterization is familiar in literary art. One finds it in Shakespeare, for example. The *Beowulf* poet's use of it is, in all likelihood, highly traditional and conventional.

Beowulf's mention of sea-monsters which he had slain by night takes us back to the swimming match with Breca, one detail of which is precisely this monster-quelling on the part of the hero. The quelling, as Beowulf himself points out, is of benefit to mankind, and may be taken for a kind of prelude to the more important quelling which is to follow at the Danish court. But after all, the two boys, when they agreed and vowed to swim to sea, had no thought of rendering a service to their fellow men. They risked their lives in this swimming match on the high seas in a spirit of recklessness. They were showing off. In Beowulf's story of the swim we catch the apologetic note: "we were both still in our boyhood" [536b-537a], he says. The implication is clear that the Beowulf who had reached young manhood would not have undertaken such a match. One should not risk one's life in vain.

It now becomes clearer why the poet makes a good deal of the swimming match. The story of the match gives us a short but vivid view of the adolescent hero in action. We get other glimpses of him as a boy, but nowhere else is any event of his boyhood told in detail. The poet reserves the main fable for his hero as a young man and as an old man, but in one episode he presents him in his immaturity. Here the future champion of mankind against the world of monsters is already a monster-queller, though not yet informed with a high moral purpose.⁴ He plays with the heroic life to which, later on, he will dedicate himself in earnest.

Most of the episodic matter in the poem, however, is concerned, not with the hero himself but with his setting. The author, as we have seen, was not only a Christian moralist. He was also an Englishman; that is, a man of Germanic stock and traditions. He chose a hero of his own race, and gave him for setting the golden age of ancient Germania, that glorious period of migration when the Germanic tribes overran the Roman Empire and made its provinces into Germanic kingdoms. A well-known American scholar, after remarking upon the intense patriotism characteristic of the English, adds,

It is very surprising, then, in turning to the oldest English epic, to find that there is nothing patriotic about it at all. We call it an English poem, and rightly. It was written on English soil, for Englishmen, and in the English tongue. ... Yet the epic deals neither with English people nor with English heroes. ... The peoples whom it celebrates are foreigners, Scandinavians. ... In short, *Beowulf* is a story dealing with foreign subject-matter, borrowed from an alien and even hostile people, with no trace of English patriotism about it. How is this strange situation to be explained? [W. W. Lawrence, *Medieval Story*, p. 30]

⁴ See my paper, "Young Beowulf," in *JEGP* XXXVII, 21 ff.

Our answer must be that the question is ill conceived, arising as it does out of a mistaken view of eighth-century England. In those days the English, so far as their culture was concerned, still belonged, in part, to a commonwealth of nations, the Germania of their Continental forefathers. Within that commonwealth they were at home, and felt the Goth, the Swede, the Langobard alike to be cultural fellow-countrymen. The *Beowulf* poet was intensely patriotic; his poem shows at every turn the warmth of his love for his native culture and his native race. But his patriotism embraced Germania as a whole; it was no narrowly English affair. It is particularly significant, I think, that his hero lived and died in southern Scandinavia, the heart of the old Germanic homeland, the cradle of the race, the region least affected by foreign influences. Moreover, it was from the Jutland peninsula, a part of this very region, that the English themselves had come, in their great migration to Britain. We must not forget that England in its earliest centuries was still colonial territory. The stream of settlers from the Germanic motherland had probably stopped flowing by the time of the *Beowulf* poet, but the English had not forgotten their origin nor yet the source of their cultural traditions. Above all, *Beowulf* is a poem of the past, of a past thought of by the poet as remote. The action of such a poem obviously must take place in the homeland, not in a colony of recent foundation.

It may be worth our while, however, to speculate about the poet's reasons for not making King Offa the hero of his poem. Offa is the only English king of the Continental period about whom we have much information. We learn of him both in *Beowulf* and in *Widsith*. The *Beowulf* poet calls him the best of all mankind, and adds that he was held in high esteem far and wide because of his generosity and his success in warfare. The poet also tells us that Offa ruled his country with wisdom. In *Widsith* we get more specific information about Offa's achievements: while still a boy he overthrew "with single sword" (that is, by his own efforts, without help from others) the kingdom of the Myrgings, and dictated a boundary between his own kingdom and theirs, a boundary which his successors were able to keep. Moreover, we have reason to think that Offa was the first English king whose realm included western as well as eastern Sleswick. As I have said elsewhere (*MLR* XXXIX 56),

The extension of the English king's authority to the North Sea coast of Sleswick made possible the later migration of the Angles to Britain, a migration which obviously would never have taken place had the English holdings remained strictly Baltic. Offa's war with the Myrgings, then, must be reckoned one of the great turning-points of English history, ...

It seems clear that Offa was a man eminently suitable for celebration in song. An English poet in particular might be expected to make Offa the hero of a poem set in the Germania of the migration period, the heroic age of the Germanic peoples. Why did our poet choose *Beowulf* instead? The answer, I think, is simple. *Beowulf* was famous chiefly as a queller

of monsters, whereas Offa won his fame as a queller of men. The poet, pious Christian that he was, found spiritual values in Beowulf's monster-quelling which he could not find in Offa's man-quelling. Nevertheless he did not like to leave Offa out of his poem altogether. The great hero of his own tribe must be brought in somehow. The episode in which Offa figures I describe elsewhere as having been introduced by a *tour de force*, and this may well be a correct statement of the case. But the poet's technic of linkage here has a parallel in at least one other episode. I will take up Offa first.

King Offa is introduced, not directly but by way of his wife, Queen Thrytho, and most of the episode is devoted to the lady, whose unorthodox behavior makes her more interesting than her pattern of a husband. The introduction of a husband through his wife, however, is certainly no *tour de force*. It is the introduction of Thrytho herself which makes trouble for modern readers. The poet gets her in by contrasting her with Hygd, wife of King Hygelac. Beowulf has come back home after his Grendel adventure and is approaching Hygelac's hall to make his report of the journey. The author stops at this point to comment on the hall, the king, and the king's wife. But he disposes of hall and king in a line and a half; Queen Hygd is the one he gives most of his attention to. She is characterized in accordance with the etymology of her name. *Hygd* means 'thought' and the queen is represented as thoughtful indeed: wise, well behaved, and mindful of other people's wishes and feelings. The poet explains Hygd's exemplary conduct as the fruit of deliberation, study, mental activity. He says,

The good queen of the people [i.e., Hygd] bore in mind (*wæg*) the haughtiness, the terrible violence of Thrytho [lines 1931b—1932].

In other words, Hygd took warning by the example of Thrytho. She took care to behave differently. This brings the poet to Thrytho's own behavior, which was certainly not very encouraging to would-be suitors, for she objected so strongly to the attentions of men that if one of them so much as looked at her she had him put to death. The poet goes on to say, "that is no way for a lady to do." We learn, however, that Thrytho turned over a new leaf after her marriage to Offa, whom she loved dearly. King Offa, it would seem, proved master of the situation at home as well as on the field of battle.

Linkage by contrast also serves to bring in the second Heremod passage (lines 1709-1722), a part of the so-called sermon of Hrothgar. The aged king after praising Beowulf speaks of Heremod as Beowulf's antithesis. He brings the passage to an end by exhorting Beowulf to profit by the evil example that Heremod has set. The sad fate of Heremod should be a lesson to the young hero. The same device of contrast is used in the first Heremod passage (lines 901-915), but here this type of linkage comes at the end of the passage; the poet, by contrasting Heremod with Beowulf,

brings the narrative back to his hero. This passage about Heremod is introduced by the use of a different device: sequence in time. The poet has been speaking of the famous hero Sigemund, the dragon-slayer. He shifts to Heremod very simply, saying that Sigemund flourished after Heremod had had his day. We get no hint that the two men are connected in any other way, and the device which serves to link them in the poem strikes us as artificial enough. In this case, however, the Scandinavian evidence makes it clear that Sigemund and Heremod were traditionally associated, though just what the association was we are unable to make out. This information, gained from a study of Icelandic poetry, forces us to revise our opinion of the artistic technic of the *Beowulf* poet. We now see that the true linkage between Sigemund and Heremod was left unexpressed and needed no expression, since it was already firmly fixed by tradition in the minds of the poet's audience, to be evoked at will by a mere mention of the names. It is our misfortune, but not the poet's fault, that we in our ignorance miss the true link and have to depend altogether on that sequence in time which the poet uses, as an external device only, in proceeding from the one member of the heroic pair to the other.

The device of contrast, too, now begins to have a different look. One may well suspect, though one certainly cannot prove, that the coupling of Beowulf and Heremod, and of Hygd and Thrytho, belong to tradition and have their roots deep in Germanic story. If so, the English poet took up these characters together, not as a mere device for changing the subject, but because they went together in the songs that had come down to him, the sources he drew upon for the tale he had to tell.

What functions do the episodes have in the economy of the poem? I have already said that most of them bring out the setting in which the hero lived and died. This setting was ancient Germania; more particularly, the Scandinavia of the fifth and sixth centuries of our era. The story of Scyld, mythical founder of the Danish royal house, gives us a taste of an old legend, and the description of his funeral takes us back to pagan rites dim with antiquity. The tale of Ecgtheow's feud with the avengers of Heatholaf makes the father of the hero more than a name to us and links him with the Wulfing tribe, famous in heroic story from Iceland to the Mediterranean. When Hrothgar's scop, after singing Beowulf's praises, goes on to the exploits of Sigemund, he puts our hero side by side with a hero of Frankish legend, one of the chief figures of Germanic story. That night the scop sang once more; this time he told the tale of Finn, an ancient story very welcome at the Danish court, since it ends with a Danish victory. The tale of Ingeld the English poet puts in the mouth of Beowulf himself, as part of his report to Hygelac on the state of Denmark. All these passages serve to make our hero part and parcel of the heroic age of Germanic antiquity.

It is possible, however, to make a distinction here between those episodes which have been drawn into the narrative and those that remain external to it. Examples of the former are the passages about Scyld, Ecgtheow, and

the swimming match; examples of the latter are the passages about Sigemund, Finn, and Ingeld. In part two of the poem the integration of the historical passages into the story of the dragon fight has been done in such a way as to disturb many modern readers. Thus, Klaeber says (*Beowulf*, 3d ed., p. liv),

The facts, of Geatish history, it cannot be denied, are a little too much in evidence and retard the narrative ... rather seriously.

This verdict does less than justice to the narrative art of the poet, who in part two tells the story of his hero's tribe: past, present and future. The attack of the dragon on that tribe, and Beowulf's counter-attack, ending in the death both of the hero and of his monstrous antagonist, make part of the tribal story, a part which we may call the present crisis (present, that is, from the point of view of the hero). The poet gives us his account of this crisis, not continuously but in sections, sections which alternate with accounts of earlier crises in the tribe's history. The death of the dragon ends the present crisis, but the messenger of Wiglaf foresees disaster for the tribe in the future, now that they have lost their great king. He justifies his forebodings by reminding his hearers of certain events of the past, events which in due course will lead to ruin, want, and exile. The poet himself adds that the messenger's fears are fully justified. The poem ends in the present, with the funeral of the hero.

It will be seen that the author of *Beowulf* in part two of his poem uses a technic of alternation between events of the present and events of the past. He restricts himself throughout to his hero's own tribe, in marked contrast to his procedure in part one, where he ranges widely over Germania. The unity of part two, in theme and form alike, is noteworthy. As for the technic of alternation which the poet uses to drive home this unity, it is a technic very familiar today, especially in the narrative art of screen and novel. Many recent screen plays follow this method of shifting repeatedly from present to past. In Hollywood they have a name for the shift backwards in time: they call it a flashback. A novel of the present year (1948), *Raintree County*, by Ross Lockridge, makes systematic use of the flashback technic. In the novel, just as in part two of *Beowulf*, the action is restricted to one day, but the flashbacks take us deep into the past. It is not likely that the novelists and scenario writers of today learned this technic by studying *Beowulf*, but theirs is the technic of the *Beowulf* poet none the less.

The shift from present to past occurs three times in the narrative of part two. The poet makes the transition in a different way each time. In all three cases he manages the shift with great skill. The second transition is of special interest, as an example of the poet's craftsmanship. Beowulf and his little band of men had reached the immediate neighborhood of the dragon's lair. Beowulf was to go forward alone from that point. He sat down on the headland, and bade his followers goodbye. The aged king

fell to thinking about his childhood and youth, and began to talk. His reminiscences take up nearly 100 lines of verse. The technic seems almost realistic here. What could be more natural than for an old man to talk about old times?

One may now ask whether the three long passages on the history of the Geatas incorporated in part two should really be looked upon as episodic. Without them the story of the dragon fight would remain, but would lose greatly in spiritual quality, since we should not know as we do the people for whom Beowulf was giving his life. As the poem stands, the fate of the hero and the fate of the tribe are bound together in such a way that each lends weight and worth to the other. We mourn for the Geatas as well as for their king, and this double mourning deepens as well as widens the sweep of the tragic march of events. One cannot doubt that the poet meant it so. For him, Beowulf would not have been a hero if he had not had a people to die for. The *Beowulf* poet was above all a patriotic poet.

We end as we began, with a look at the poem taken in the large. As we have seen, *Beowulf* falls into two parts, devoted respectively to the hero in young manhood and the hero in old age. Part one is predominantly cheerful in tone, as befits a period of youth. When one reads the Sigemund episode, for instance, one feels that it is good to be alive in a world made for heroic adventure. Even the Finn episode has a happy ending if one sides with the Danes, as our poet does. Now and then the shadows of feuds that are to come darken the picture of the Danish court, and the aged Hrothgar is fond of talking about his own troubles and those of others, but the hero takes all this in his stride and goes home in triumph, leaving a cleansed and happy Heorot behind him.

Utterly different is the tone of part two. Old age has come, and death is near at hand from the start. No longer does the hero leave home, to fight the good fight in other lands. He stands strictly on the defensive. He is sad at heart; his breast surges with dark thoughts. But there is one thought which he does not have. It does not occur to him to give up. Great though the odds against him, he takes the field and fights to the last. In this world defeat and death are sure to come in the end. The hero is he who, like Beowulf, faces the worst without flinching and dies that others may live.

Baltimore, U.S.A.

KEMP MALONE.

Notes and News

Questions and Answers. We have received the following letter. As the writer's idea is likely to prove of practical value to many readers, we welcome his suggestion and shall be pleased to open a column as requested by him. Any questions or answers should be sent to the Editor.

Sir, — Most readers of this Journal will in the course of their professional duties or their studies from time to time be faced with problems and difficulties they cannot solve with the means at their disposal. I am thinking of words and expressions not found in their dictionaries, obscure passages in poets, allusions to British or American institutions, traditions or customs they are unacquainted with, quotations they would wish to locate, bibliographical data they are anxious to obtain, etc. etc. It seems to me that all who find themselves confronted with such and similar problems, especially those among your readers whose place of residence makes contact with colleagues or access to libraries difficult, would appreciate the possibility of appealing to the knowledge of their fellow-students. It is natural that, should the case arise, their thoughts should in the first instance turn to your journal as the central organ for the study of English in this country. I would therefore beg you to consider the possibility of extending the hospitality of your pages to all in quest of information on the subject of English philology in the widest sense of the word. I venture to think that such a 'Question Box' would be of material help to many of us and come to be a widely appreciated feature of *English Studies*.

As in the majority of cases the information desired is likely to interest a wider circle of readers, I would suggest that those who feel able to shed light on a problem raised shall not communicate with the inquirer privately, but shall send their answer to you for publication. I trust that in view of the great benefit thus conferred on all pursuing the study of English, you will not demur to having this task added to your editorial duties. Anticipating your kind concurrence with my suggestion, I beg to lead off with some questions that have been puzzling me for some time past and on which I have not been able to obtain satisfactory information.

1. A well-known novel by Somerset Maugham is called *The Moon and Sixpence*. What is the meaning and origin of this expression and what has it to do with the plot of the novel?
2. An English film now circulating in this country is called *Odd Man Out*. It is based on a novel of the same title by — if memory serves — L. L. Greene. 'The C.O.D. defines *odd man out* as way of selecting one of three persons by tossing coins till only two agree'. The other works of reference at my disposal give similar explanations, but they hardly seem to make sense if applied to the film (the novel I have not read). I am informed it is also the name of a children's game. If so, can anyone give me a description of it? Or what does it mean else and in what way is it supposed to refer to the book and the film?
3. Can anyone oblige me with the title of a modern, up-to-date, elementary or at least not too elaborate book on English Civics, suitable for students reading for their secondary certificate?
4. I have been asked to locate the phrase 'cry murder in the market place'. It was thought to occur in one of the short poems which Kipling was in the habit of prefixing to his short stories by way of motto. Can any one oblige me?

P. A. ERADES.

Reviews

Poems by RICHARD LEIGH, 1675. With an Introduction by HUGH MACDONALD. xvi + 79 pp. Oxford: Basil Blackwell. Continental Agents: Macmillan & Co., London. 1947. 7s. 6d.

It is exactly a hundred years since the last attempt was made to provoke a new interest in the poems of Richard Leigh. A contributor to the *Gentleman's Magazine* in 1848 praised the modesty and grace of the author's preface of 1675, but claimed that the occasional addresses had much more endurance "then Monethly Flowers" and that his verses could not claim a dwarf's immunity. He lightly classed Leigh with Waller, "ingenious stores of thought and ease of versification being the end at which they aim".

The Nineteenth Century, however, had little sympathy with Waller, and was not drawn to Leigh. In our own time one or two of his poems have appeared in anthologies, but not until Mr. Macdonald published his edition of Leigh's poems last year has any serious attempt been made to put the works in full before the public.

The rehabilitation of Donne and Dryden by Mr. T. S. Eliot in the early part of this century was part of the break with decadence and romanticism, a return to intellectual vigour in verse. There is no similar movement at the present time, and Leigh, a poet of no great reputation in his own time and perhaps little more passed over than he deserved, has no message for our day. He stands midway between the metaphysicals and Pope, but without the spiritual depth, intellectual force and inspired intricacies of the first, or the perfect polish, minute observation and gadfly wit of the second. There is never in his similes or images that flash of convergence or identification which is caused by the greatest poetry. Einstein himself could find no curvature, and no intersection of the placid parallelisms, and the abstractions are often so unequivocally separated from the subject as to give the boneless effect of a disembodied spirit. His elaborate conceits are exact, not explosive. Reading his poems, we feel not so much like Cortez scanning the Pacific as an inhabitant of Welwyn Garden City looking down from his own roof-top.

All this is not to decry Leigh's poems. On a careful analysis one would claim for them more than he asked himself: "the Author concludes he is safe from the mighty Critiques, who, he presumes, stoop not, but to shoot over his Head". His preoccupation with colours, light and the phenomena of optics is interesting in view of Mr. Macdonald's belief that Leigh was in fact a doctor of medicine and not, as Wood suggests, a London actor.

The absence of real emotional force in the poems makes it unwise to attempt any approach to the man through his images, but certainly he betrays an interest in history and physics which befit the student rather than the player. On the other hand, the poems' unbending chastity and refinement, from which one might argue a quiet seclusion, is entirely

cancelled out by the Rabelaisian passages strewn through "The Transproser Rehears'd". The subject of "She bathes herself" and the last lines of "Of some pieces of her Drawing" seem to suggest an inhibited romantic, and one longs for the abandon of Carew and imagines the supervision of a puritanical housekeeper. Leigh's prose works are, in fact, far more readable than is generally agreed, though they are without interest apart from their background. Nevertheless, they have the defects of his verse in that they run too evenly. As a satirist, a controversialist and a poet, he fights too close: unlike Swift, he cannot stand away from his subject, see its vulnerable point and hit hard; he may almost be said to go into clinches.

In spite of this, there are some poems of charm and delicacy in which the wide view is not necessary. "The Echo" is one of these. The opening stanza of "Dreaming of her" has a quiet and appealing gentleness that approaches perfection. Familiarity with his method increases enjoyment, however, and reduces tedium.

Leigh's love poems are charming but cold, but he is always a moralist. The same kind of thoughts rise in his mind on "Seeing Smoak Rise", finding his mistress "Sleeping on her Couch" or on "Hearing of a Drum". It is difficult not to be stirred at the sound of a drum, but Leigh succeeds where most of us fail:

Who now that hears this sounding *Drum*
Thinks such *noise* can from *nothing* come?
And yet the *Causes* seem no less,
For what are *Wind* and *Emptiness*?
A *hollow Inside*, and naught there.

Probably if Leigh had been less thoughtful he would not have written at all, but his passion is too easily paralysed by his limited intellectualism. Even the title "Magnificence under Ground" is grandly evocative and the first two lines are richly memorable:

In that deep *Gulf*, where all *past Times* are thrown
Where *waning Moons*, and *setting suns* are gone...

But the poem itself fails to sustain any emotional appeal. Here and there we find arresting lines:

Their *shipwrackt spires* are in *low water* shown...

It is in the 'shipwrackt spires' of Leigh's poetry that we find sometimes moments of real delight and unquestionable beauty; the tide, however, is somewhat Mediterranean, and no real peaks emerge when the flood of speculation reaches the limit of its small recession.

The Hague/Prague.

NORMAN E. WILLIAMS.

T. S. Eliot. *A Study of his Writings by Several Hands*.
 Edited by B. RAJAN. *Focus Three*. 153 pp. London: Dennis
 Dobson Ltd. 1947. Price 7/6 net.

This book, the third of a series devoted to contemporary writing, is intended to serve as an introduction to the poetry of T. S. Eliot; it also includes an article on Eliot's criticism and a useful bibliography.¹ The articles are planned to follow a chronological order, making a consecutive study of the poetry of Eliot possible. Thus the first article, '*The Waste Land*: an analysis', by Professor Cleanth Brooks, stresses the difficulties of Eliot's method, his delight in paradox and his frequent use of recondite imagery. The symbol of the waste land is drawn from Miss Jessie Weston's *From Ritual to Romance*, and this work is used to elucidate many of the poem's recurring motifs. Apart from the explanations given of the details of the poem there is an insistence upon the need for the reader to penetrate beneath the surface irony of the poem and to fathom its parallelisms and contrasts. The symbols of the poem have generally no one unequivocal meaning, and represent dramatisations of the theme; they incorporate its fundamental paradoxes.

The article by Mr. E. E. Duncan Jones on *Ash Wednesday* is an examination of the six parts of this religious poem, which traces the development from the painful constriction of the first to the spaciousness of the sixth. Miss Helen Gardner's '*Four Quartets*: a commentary' is an excellent exposition of both the structure and the meaning of the Quartets in which footholds are cut into the sheer mass of Eliot's complexity; Mr. Rajan's essay on the unity of these poems is the rope which permits the toiling reader to pause with some slight feeling of security and measure the height of the achievement. He insists that Eliot's imagery is inexact because what the poet has to say cannot be said pictorially. The mountain mist is rarefied and truth can be seen in perspective. Eliot has tried, in his own words, to write poetry

so transparent that we should not see the poetry, but that which we are meant to see through the poetry, poetry so transparent that in reading it we are intent on what the poem *points at*, and not on the poetry, this seems to me the thing to try for²

Mr. Philip Wheelwright in '*Eliot's Philosophical Themes*' repeats some of the material of the earlier essays in this volume. In dealing with Eliot, as with Yeats³, there is always the danger that several writers will say the same thing, choosing different examples of the repeated ideas or images

¹ This is based on Donald C. Gallup, *A Catalogue of English and American First Editions of T. S. Eliot*, New Haven, 1937.

² Cf. F. O. Matthiessen, *The Achievement of T. S. Eliot*, p. 90.

³ Cf. Eliot's: You say I am repeating

Something I have said before. I shall say it again.

and Yeats' remark to his wife:

I have spent my life saying the same thing in different ways.

of the poets to illustrate their own comment. In 'A Question of Speech' Miss Anne Ridler demonstrates that, though Eliot's style is superficially the same in early and late periods, there being no spectacular Yeatsian change from being a poet of one kind to being another, his poetic purpose alters. This essay points out the blending of symbolist suggestion with the definite description of classical verse in Eliot's work.

Mr. M. C. Bradbrook's 'Eliot's critical method' is valuable for its brief examination of the relationship between Eliot's poetry and criticism. Mr. Wolf Mankowitz's 'Notes on Gerontion' reveal the irony and wholeness of the poem. *Focus Three* should be very helpful to all readers of Eliot; for the tyro attention is paid to the form of the poetry, and the poet's basic ideas are expounded with clarity; the writers suggest that beyond the limits they have charted there are fresh subtleties to be explored by experienced readers.

Groningen.

A. NORMAN JEFFARES.

Current Literature, 1947

II. Criticism and Biography

In biographical and critical work the year 1947, like its immediate predecessor, has a much better record to show than in the field of original creative literature. This perhaps is not surprising. Few important works of a general nature have appeared, but one or two deserve mention. In *Human Dignity and the Great Victorians* (Columbia University Press and O.U.P., 16/—) Bernard Schilling writes a study of the contributions to social thought made by a number of outstanding and representative writers of the nineteenth century, arriving ultimately at the conclusion that "the humanitarians have been most immediately and permanently useful to us at the level of poetry and theology rather than that of practical reform." After two chapters on the conditions of the working classes in England during the period under review, he selects for special consideration Coleridge, Southey, Carlyle, Kingsley, Matthew Arnold, Ruskin and William Morris, and devotes a lengthy chapter to each, examining and assessing their social teaching and estimating its impact upon their age. Despite their differences in approach and emphasis, and even in doctrine, he sees the first six of this group as having one important characteristic in common: they all — even Kingsley, who despite his professed Christian Socialism was at heart anything but socialistic — thought of reforms as taking place necessarily within the framework of the existing social order.

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whose basic assumptions they accepted and regarded as natural and sacrosanct; Morris alone stood for a more fundamental and radical kind of change, and in that respect ushers in a new age. But there was also something deeper, which they all shared and from which their inspiration sprang: a common belief in human dignity and the ultimate unity of mankind. Mr. Schilling urges his case with earnestness and cogency and has succeeded in linking some of the great figures of Victorian letters to the wider humanitarian movements of their day. He is, of course, not concerned with the artistic value of their work. Indeed it is oftentimes their more ephemeral and obscure publications that he discusses and analyses, treating as subsidiary those by which they are better known today and which usually figure in the histories or in critical treatises. Students of literature may regret this, as they may that no attention is paid to such writers as Dickens, Mark Rutherford, Mrs. Gaskell etc., whose depiction of social evils was incidental to their work as creative artists. But Mr. Schilling's plan makes this inevitable; and in any case there is a very full bibliography in which attention is directed to them as well as to a number of treatises dealing with their historical, economic and sociological background.

Something of a contrast to the early chapters of Mr. Schilling's work is provided by Mrs. M.V. Hughes' *A London Family, 1870—1900* (O.U.P., 15/—), in which three of her previous volumes, *A London Child of the Seventies*, *A London Girl of the Eighties* and *A London Home in the Nineties*, appear under one cover. It gives a picture of the comfortable life of the average educated middle-class family of late Victorian times, the class, in fact, from which the majority of Mr. Schilling's writers sprang and to whose consciences they sought to appeal. Mrs. Hughes presents her scene in a quiet, natural and unaffected style. Its interest, it is true, is social rather than literary, but it deserves mention here as depicting something of the background necessary for a full appreciation of a literature which, as has so often been pointed out, was bourgeois in conception, bourgeois in inspiration and bourgeois in appeal.

Prose Literature Since 1939, by John Hayward (Longmans, for the British Council, 2/—) sets out, within the scope of some forty-odd pages, "to give readers outside the British Isles a tentative account of the achievements of English prose literature, other than fiction, during the five years of war from 1939 to 1945." It is, by its nature, little more than a summary, but the writer does succeed in giving a comprehensive survey of his field and, within the limits at his disposal, making a brief assessment of the significance and achievement of some of the principal writers with whose work he deals. After a preliminary section on the peculiar conditions which the war created for literature, he proceeds to consider Biography and Autobiography, War Books, Essays and Criticism, History and Politics, Religion and Philosophy, Science and Scholarship, and concludes with a few pages in which he discusses the general characteristics of the literary output over these five years. There are a number of

excellent illustrations (mainly portraits of the principal writers whom he mentions) and a good select bibliography. Two companion volumes, *Poetry Since 1939*, by Stephen Spender, and *The Novel Since 1939*, by Henry Reed, have appeared earlier. All should be very useful to those who were cut off from contact with Britain and her writers during the war years; and others need not despise them.

In *A Treatise on the Novel* (Cape, 9/6) Robert Liddell sets himself the task of exploring the art of the novelist from the inside, i.e. penetrating beyond the created work, as it is presented to the public, to the factors and processes that go to its creation, and having done that of arriving at something of a theory of the novel as a form of literary art. In the first aim he is successful; in the second he is less so. Perhaps he is bound to be, for the task is no easy one; and, moreover, Mr. Liddell is working in a field which is virtually unexplored, for although a great deal has been written on the aesthetic of poetry and the drama, prose fiction, until recently, has been considered an inferior *genre*, scarcely worthy of the serious attention of the scholar or the academic critic. Against this view Mr. Liddell vehemently protests, and his book is to some extent a justification of his point of view. What he has to say is said concisely but effectively. The work is well planned, carefully and methodically arranged, and the documentation is adequate without being excessive. Insisting on the close connection between the novel and the drama, he goes on to discuss plot-construction, characterisation, the autobiographical element in the novelist's art, the relation between the writer and his creation, the question of style and plot, the adaptation of living characters as the fictitious figures of the novel, the process of artistic selection of material; and there is a most instructive chapter on the use of background, in which the author shows the different uses to which "background" may be put by a comparison of Jane Austen, Dickens, Hardy, Balzac, Flaubert, Virginia Woolf, Galsworthy and Henry James. Broadly speaking, his thesis is that the concern of the novelist is primarily with human nature, human character and human situations and that all else must be subordinated to these. Thus to him the antithesis sometimes urged between style and matter is false, while though attaching considerable importance to "background" he will have nothing to do with description for description's sake, such as we so often get in the novels of Scott. Though the older writers are by no means neglected, those most discussed are the more recent ones; there is an appendix of *loci classici* for the art of the novel, another which discusses the "hallucination" theory of Henry James' *The Turn of the Screw* put forward by Edmund Wilson in his book *The Triple Thinkers*, and a third which is really a most thoughtful essay on the novels of Miss I. Compton-Burnett, who would appear to bear something of the same relation to our own age that Jane Austen did to hers. Mr. Liddell's opinions and judgments are not always orthodox, and he has a good many tilts at modern criticism and critics. His book, however, is one of prime importance on its subject, and perhaps the

greatest contribution to the creative criticism of prose fiction that has appeared for many years.

Interest in Sir Arthur Quiller-Couch, his writings and all that he stood for has continued to grow since his death. In *Arthur Quiller-Couch, A Biographical Study of Q* (C.U.P., 15/—) F. Brittain a close friend and colleague of Q at Cambridge (he lived next to him in Jesus College for many years) gives us an interesting and intimate picture of his subject as Professor, novelist, editor, scholar and public figure. The early years, treated already by Q himself in his unfinished autobiography, he passes over cursorily, but the period from 1887 to the end of his life is dealt with in greater detail. He draws extensively upon recollections, anecdotes and correspondence, and incidentally disposes of several legends that had grown up around this venerable figure — as that he once stood (unsuccessfully) for Parliament in the Liberal interest, that he disapproved of the attendance of women students at his lectures, and that he was inclined to be rather condescending towards undergraduates, addressing them publicly as "*young gentlemen*". Adhering strictly to his title, Mr. Brittain does not digress into the tempting paths of literary criticism; the novels, anthologies, collections of lectures and critical papers and other literary works are mentioned merely as they fall into place in the biography, though there is a very extensive list of them at the end, and in the Preface the author informs us that he has in preparation a volume of selections from the less easily accessible which it is hoped will be published in the near future. The book is delightfully written and a number of excellent photographs and illustrations add to its attractiveness. The one criticism that might be made is that in places it is too condensed and hurried; one could wish for something a little more expansive, giving more extracts from Q's letters, more examples of his sparkling wit and humour, more of the charmingly human anecdotes about him. But perhaps these are reserved for the introduction to the forthcoming anthology. Let us hope so.

Amongst studies of individual novelists of the nineteenth century pride of place must be given to Gerald Bullett's *George Eliot* (Collins, 12/6), a work which, combining as it does critical acumen with ease, grace and liveliness of style, makes fascinating reading. It is not often that one takes up a book of this kind and feels that it must be read to the end before it can be put down; yet that is the experience of at least one reader of the present work. It is part biography, part a critical appraisal of George Eliot's novels; and there are sub-joined extracts from her translations of Strauss' *Life of Jesus* and Feuerbach's *The Essence of Christianity*, as well as specimens of the less known writings of George Henry Lewes. Mr. Bullett has had access to a certain amount of material which hitherto has not been available, and he makes full use of it. As a biographer he is vivid, stimulating, intriguing and sympathetic; and above all he is fair and generous. The circumstances of George Eliot's life have only too frequently tended to distort the judgments of her biographers; Mr. Bullett does not fall into that error. He refuses to be side-tracked by the moral issue

raised by her life with G. H. Lewes; and he is as fair and just to Lewes himself, too. He has a number of shrewd observations to make on George Eliot's character and personality, for to him a person's biography is not just the story of the outer life, the mere sequence of events in which he was involved; it is concerned as much with the inner life — what the man or woman was. He sees George Eliot on the one hand as a person who, despite her professed agnosticism, was to the end of her life essentially religious by temperament, who retained the impress of the Puritanism in which she was brought up and the central theme of whose novels is an ethical-cum-religious one; and on the other as one who, despite her intellectualism and her pose of independence, at heart felt the necessity of someone on whom to lean. This point is stressed again and again and colours the entire picture. As a literary critic Mr. Bullett is penetrating and at the same time revealing, though he does not strain after novelty or originality for its own sake. In some seventy pages he gives an assessment of George Eliot's novels that would be difficult to surpass; and it is all done without any show of pedantry and without any appearance of effort. It is just this naturalness, ease and spontaneity of style that make the book so attractive.

Lucy Poate Stebbins, joint-author of a work on Trollope which was noticed in these pages last year (October, 1947), has now published a study of some of the women novelists of the nineteenth century under the title *Victorian Album* (Secker & Warburg, 12/6). Here appear such well known figures as Charlotte Brontë, Mrs. Gaskell and (once again) George Eliot, as well as some lesser known ones like Harriet Martineau and Mrs. Oliphant. The quality of the work is very uneven and the critical standards somewhat arbitrary, while the writer's prejudices are too frequently in evidence. The essay on Charlotte Brontë is perhaps the best; Mrs. Gaskell is treated with a mild condescension, George Eliot with qualified approval. The chief merit of the book is that it demonstrates the lack of meaning in the term "Victorian" as applied to literature in anything but a purely chronological sense; there were no consistently Victorian qualities or characteristics. There was constant change and development, and even at any given moment of time during the sixty-odd years of the Queen's reign a variety of moods and a diversity of tastes was to be found. One might, of course, have suspected that; Mrs. Stebbins corroborates it and demonstrates its extent.

The Brontës are also the subject of the first volume in a new English Novelists Series (Home & Van Thal, 6/— each). Phyllis Bentley (not surprisingly) is the author, and it is amazing what an amount of information and useful criticism she has managed to pack into a small compass. There are two companion volumes on Samuel Butler, of *Erewhon* fame, by G. D. H. Cole, and Robert Louis Stevenson, by Lettice Cooper. Other titles are promised for the near future.

No important critical work has appeared on Dickens, but *The Dickens Student and Collector*, by William Miller (Chapman & Hall, 30/—) is a

comprehensive list of writings relating to Dickens and his works which have appeared between 1836 and 1945. The method of selection seems to have been rather arbitrary, a number of trivial items being included while several more important ones are omitted; but for all its shortcomings it should prove an invaluable book of reference. The final two volumes of *The Letters and Private Papers of William Makepeace Thackeray*, edited by Gordon Ray (Harvard University Press and O.U.P., six guineas the four volumes) have also appeared,¹ while in *The Showman of Vanity Fair* (Chapman & Hall, 21/—) Lionel Stevenson seeks to get behind Thackeray's novels and discover the character and personality of their creator. He is only partially successful, for though, by examination of his letters, his published work and the testimony of friends and acquaintances, he reveals many different aspects of his subject, often seemingly contradictory, he never really synthesises them. Not that one would necessarily expect a writer to try and make consistency out of inconsistencies; on the contrary, human nature being what it is, the "consistent" character is in most cases probably far from the truth. But one surely is entitled to look for a unity of impression in a work of this kind, and it is just this unity which is lacking. Mr. Stevenson sees in Thackeray's character a kind of duality, which led to a constant conflict between his natural self and his artistic self. By nature generous, friendly and tolerant as he was, his early misfortunes had bred in him a sense of frustration so that he developed prejudices which left their mark on his writings. He loved his fellow men as individuals but satirised them in the mass. A scholar by instinct, with a temperamental affinity with the eighteenth century, he was forced by circumstances to become a novelist of the nineteenth, and used his novels to show his generation how petty they appeared to him. This is the picture as Mr. Stevenson presents it. It is an interesting one, but perhaps it does not contain the final word.

The reputation of few writers of the last century has suffered so rapid and complete an eclipse as has that of Charles Kingsley. Forty years ago his books were widely read; now they are scarcely ever opened. Even the once-popular *Westward-Ho!* is popular no longer, for in an age of aeroplanes, radio and atom-bombs, not to mention the thrills provided by Hollywood, stories of the Spanish Main make but tame reading for the average schoolboy. In *Charles Kingsley and His Ideas* (Hutchinson, 21/—) Guy Kendall seeks to rehabilitate him, though, as his title implies, he sets out not so much to write a work of literary criticism as a study of Kingsley's character and personality on the one hand and his social and ethical doctrines on the other. As might be expected, this latter part centres mainly around his exposition of "Muscular Christianity" and his crusade for Christian Socialism. There is something paradoxical about Mr. Kendall's book, as there was about Kingsley himself, for, admirer as

¹ The previous two volumes were noticed in *E. S.*, Dec., 1947

he is of Kingsley's writings, he has to admit that he can see no hope of a revival of interest in them. The real centre of attraction lies in the man himself (whom he does not always find very admirable) and in his teaching, which he exhibits as indefinite, undigested, inconsistent and often self-contradictory. As Mr. Kendall reveals him to us, Kingsley was a self-styled socialist who was at heart a conservative, an exponent of "muscular Christianity" who was anything but muscular, an advocate of the adventurous spirit who loved the ease of his own arm-chair and fireside. He was unreliable, nervous, even neurotic at times; he had many irons in the fire and was apt to speak upon a diversity of subjects without adequate thought or preparation. Such is the Kingsley presented to us in this book, a book which is well planned, clearly written and interesting from cover to cover. Incidentally it is instructive to compare this estimate with the relevant section in Mr. Schilling's work, noticed above. On some questions there is a good measure of agreement between them, on others they differ considerably; but in any case they are complementary one of the other.

Of recent years there has been a revival of interest in Henry James. Its latest product has been *The Legend of the Master*, by Simon Nowell Smith (Constable, 12/6), a compilation from many sources of anecdotes, sketches and impressions of James by those who knew and met him, or purported to have done so. Though the editor subjects them to a weeding-out process and attempts to assess the worth and authenticity of each, the final portrait, if so it can be called, is scrappy, disjointed and impressionistic. Much better is another work of a similar type, *John Buchan*, by his Wife and Friends (Hodder & Stoughton, 12/6) in which a number of contributors, including Lady Tweedsmuir, G. M. Trevelyan, A. L. Rowse and Walter Elliot, record their memories of John Buchan as writer, politician, administrator and family man. In its pages we also get glimpses of other literary figures, such as J. B. Priestley, Sir Hugh Walpole and T. E. Lawrence, but, by the nature of the work, any real literary criticism is absent. It makes, however, very pleasant reading.

Of prime importance amongst critical works on poetry is C. Day Lewis' *The Poetic Image* (Cape, 8/6), the text of the Clark Lectures delivered at Cambridge in 1946. It contains a great deal that is suggestive, a great deal that is provocative and controversial, and it needs to be read several times if it is to be fully understood and appreciated. Broadly speaking, in these six papers Mr. Day Lewis sets himself a three-fold task: to explore the purpose of poetry, to inquire how that purpose is achieved, and to exhibit modern poetry as a direct and logical development from earlier verse. He frankly admits that poetry is no longer the popular form of literature that it was and that the poet has become isolated from the main stream of our national life; but, he points out, the same is true of religion, and it is perhaps not accidental that the drift from the churches coincides with the drift from poetry, for in the last resort both are concerned with fundamentals, and precisely because of this both must resort to imagery

and symbolism as a means of expression. As to the purpose of poetry, that has been discussed times out of number. But Mr. Day Lewis does not concern himself over-much with the opinions or definitions of others; he gives us his own, which is that the purpose of poetry is to give pleasure, while its fundamental subjects, he notices, have been the same in all ages: love, beauty, death, nature, joy and sorrow — that is to say, the things which are perennial. So the ultimate object of all poetry is the same; and so, in the broadest sense, are its ultimate subjects. What does vary is the mode of expression, or the imagery; and this is only to be expected since imagery, like metaphor, parable and allegory, springs from and is directly related to the background of the age which produces it. It is precisely here, as Mr. Day Lewis sees it, that the apparent cleavage between modern poetry and earlier poetry comes in; but, he insists, it is only apparent and not real. Until the end of the last century people accepted what he calls "the poetic myth", a traditional background of folk-lore, religious belief, legend, conventions and values. The world was still something of a magical, fairy place; they thought imaginatively and were prepared to exercise that "willing suspension of disbelief" which, according to Coleridge, constitutes poetic faith. Today they find it increasingly difficult to do so; the poetic myth is moribund, if not dead, and so the poet has to seek elsewhere for his imagery. He finds it within his own mind and experience, and so there arises what the writer styles "the myth of the individual", perhaps but a preliminary stage to the discovery of a new communal basis for poetry.

In a sense the present work is a continuation of the same author's earlier treatise *A Hope for Poetry*, though he carries the subject further and into deeper issues than he did there. The chief weakness, perhaps, is that which attaches to almost all discussions of this subject and kindred ones, namely the lack of any general agreement upon the precise significance of the word "poetry". Much, for instance, that Mr. Day Lewis accepts as poetry and quotes in support of his theories would have been rejected by A. E. Housman as unworthy the name, and when two such critics, both themselves poets, disagree over the definition of their own art, who shall arbitrate?

There is something in common, though also many points of difference, between Day Lewis' work and W. Kenneth Richmond's *Poetry and the People* (Routledge, 10/6), in which the author advances the thesis that from the Renaissance onwards there has developed an ever-widening gulf between the poets on the one hand and the people and popular tradition on the other; that romanticism represented an attempt, which came to nothing, to bridge the chasm, and that the much criticised "moderns" are but the logical and inevitable products of a process which has been steadily going on for almost five hundred years. Mr. Richmond is much more radical and sweeping than Day Lewis; where the one stresses the homogeneity and the unity of poetic tradition until some half-century ago and sees the break as coming suddenly, the other regards the process of

disintegration as more or less continuous. It is difficult to go all the way with Mr. Richmond; only too frequently one feels that he has fixed on his point of view first and then marshals his evidence to support it; but there is much material for reflection in his book, even if finally we come to reject many of his conclusions.

The late Sir Ernest de Sélincourt achieved distinction in many fields, but he was pre-eminently a Wordsworthian scholar. His posthumous volume *Wordsworthian and Other Studies* (O.U.P., 12/6) is full of interest and, as anyone who is familiar with his other writings would expect, written with grace and characterised by scholarship. The Wordsworthian, however, may find it a little disappointing, for the "other studies" form almost two-thirds of the volume, while those on Wordsworth and his immediate circle follow their subjects into the byways and relate only indirectly to their literary works. After a preliminary paper on "The Early Wordsworth", for instance, in which he draws attention to some of the poet's juvenilia and shows the influence of his early life and experiences on his later work, Sir Ernest traces out the relations between Wordsworth and his daughter Dora on the question of her marriage to Mr. Quillinan, while an essay on Coleridge's Dejection Ode is concerned to a very large extent with the love affair between the poet and Sarah Hutchinson. For the rest there are papers on the prose of Landor, the genius of Byron, Walt Whitman's influence outside America, the interplay of literature and science during the past three centuries, and finally a delightful dissertation on the art of conversation, in which a plea is made for a more accurate, more individual and more expressive use of the English language, the vigour and vitality of which Sir Ernest, in common with many others, feels is menaced by the resort to *clichés* and colourless vogue-words. All these papers are characterised by ease, sobriety and sureness of judgment, which makes the reading of the volume a pleasurable experience.

Of the later romantics only Shelley has received much attention. *The Nascent Mind of Shelley*, by A. M. D. Hughes (O.U.P., 15/—), which traces out the development of Shelley's thought and philosophy up to the publication of *Queen Mab*, is both interesting and disappointing: disappointing because it stops short just at the period of the poet's mental and intellectual maturity, interesting because the ground that it does cover it explores in considerable detail. Professor Hughes seeks on the one hand to show how Shelley's philosophy, unorganised, unsystematised and inconsistent as it was, nevertheless followed in the main a continuous and logical line of development, and secondly to search out the sources of this philosophy and the influences which went to the making of his mind during these formative years: his reading, his friends and his family circle. A considerable part of the work is necessarily biographical. Professor Hughes adds little to the facts of Shelley's life, but he does give a new significance to many of these facts; and he does too reveal the really vital part of the poet. Now and again the style is a little heavy and occasionally he tends to labour a point over-much, but taken as a whole his study is

a thorough one, illuminated by his detailed knowledge of the literary, cultural, social and historical background of Shelley's age.

During the past few years there have been indications that Matthew Arnold, whom it was the fashion to depreciate somewhat a generation ago, is once more coming into his own. Sir Edmund Chambers' *Matthew Arnold, A Study* (O.U.P., 8/6) is worthy of careful reading and consideration. It is only a brief work but is sympathetically written and packed with thought; and there is, of course, throughout, evidence of its author's sound scholarship and extensive reading. Perhaps it is no mere coincidence that this work should appear at a time when our traditional standards of culture seem threatened, for its central theme is Arnold's persistent fight for culture against anarchy in life as well as in literature, and his literary as well as his public and professional life is seen in relation to this one dominating motive. In Sir Edmund's view Arnold's significance lies not so much in his positive achievements as in his discernment of certain degenerate tendencies of his day which he denounced and opposed and so became the champion of civilization against mere philistinism. This is not a book to be read lightly; a great deal is packed into a small compass so that one's attention must be closely concentrated on every line and every word; but that is one of its merits.

Side by side with the rehabilitation of Arnold goes a growing interest in Hopkins. *Gerard Manley Hopkins*, by Eleanor Ruggles (Lane, 10/6) purports to see in the person of the Jesuit poet a perpetual conflict between an innate desire for fame and reputation on the one hand and the duty of self-effacement enjoined upon him by his priestly vocation on the other, a conflict which was finally resolved in his poetry. The main part of Miss Ruggles' book is devoted to tracing out the course of this conflict and its effects on Hopkins' literary work, but attention is also given to his style and his legacy to English verse, while his relationship to the secular as well as the religious world of his day is not neglected.

To pass from Hopkins and Arnold to W. E. Henley is to enter another world. Jerome Hamilton Buckley's *William Ernest Henley, A study in the Counter Decadence of the Nineties* (Princeton University Press and O.U.P., 16/—) contends that the popularity of one poem of Henley's — *Invictus* — has fostered an entirely wrong notion of the man that the author of that poem really was. Adopting a psycho-analytical approach to his subject, Mr. Buckley sees Henley's persistent ill-health as the dominating factor in his life, and his somewhat strident, over-confident, pseudo-robust philosophy as the natural reaction from physical disability — an assertion of the will to live in the face of illness and calamity, a determination to be "master of his fate", or to deceive himself into the belief that he was, despite a physical constitution which was daily reducing him to the condition of an invalid and bringing him nearer to the grave. For the same reason he was, in art and literature, the foe of all that savoured of decadence, the champion of all that was virile, strong and self-assured. The cult of "the unconquerable soul" became almost an

obsession with him. Mr. Buckley's is certainly an interesting interpretation; but he is rather inclined to idealise Henley and to over-rate his significance amongst his contemporaries, while the judgments he passes upon his writings are not always literary judgments, for his primary interest is not in Henley as a writer but as a subject for psychological and pathological inquiry. One seems to recall similar explanations of the romantic, adventurous virility of Stevenson's writings.

In *The Lyrical Poetry of Thomas Hardy*, the text of the Byron Foundation Lecture for 1946 (University College, Nottingham, 1/6) C. M. Bowra subjects Hardy's verse to a critical but sympathetic examination, insisting that "Hardy's poetry is no mere appendage to his novels but it is closely related to them in a special way". Hardy, he contends, was from the first a poet by temperament, and it is precisely this poetic strain in his nature which gives the unique and characteristic quality to his novels. His poetry is that of the dramatic situation, of which he writes with the artist's detachment, and any "scheme of the Universe" which may be revealed in his work is not there as one of his premises; it merely emerges from his consideration of concrete instances. Dr. Bowra has condensed a vast amount of material into a small space, for not only does he relate the poetry to the poet's own life and personality; he also treats of its themes, its diction, its metre, its verse-forms and its relation to the world and thought of its day, at the same time stressing its uniqueness. And his own style, needless to say, is impeccable.

A few reprints and works of lesser importance may now be noticed in passing. Frank Swinnerton has contributed an introduction to a new edition of P. P. Howe's *Life of William Hazlitt* (Hamish Hamilton, 15/—) and Margaret Lane to Mrs. Gaskell's *Life of Charlotte Brontë* (John Lehmann, 8/6). Alfred McKinley Terhume has written a study of Edward Fitzgerald (O.U.P., 21/—), *Alice Meynell, A Memoir*, by Viola Meynell (Cape, 12/6) has appeared to mark the centenary of Alice Meynell's birth, while *Democracy and the Arts*, by Rupert Brooke (Rupert Hart-Davis, 6/—) is a reprint of a little-known paper in which the author pleads for the state-endowment of the artist in order that he may be free to devote himself to his vocation without the necessity of earning a living. Incidentally it also provides a footnote to Brooke's own poetry.

Volume XXIII of *Essays by Divers Hands* (Transactions of the Royal Society of Literature, O.U.P., 10/6), edited by Harold Nicolson, is more than usually interesting, for there is a distinguished group of contributors and the subjects cover a wide and varied field. Willard Connely writes on Emily Dickinson, interpreting her personality from her letters, her poetry and her life; Dr. F. S. Boas introduces us to Thomas Bodley and traces out the growth of the library which he founded; L. A. G. Strong contributes a discerning essay on the art of the short story, maintaining against Arnold Bennett that it is one of the most difficult forms of prose literature, and drawing a distinction between the serious and the commercial short story; Dr. G. P. Gooch surveys the historical novel; Ivor Brown

discusses the possibilities of a revival of the poetic drama and leaves his readers in an optimistic mood about the prospects; under the title "Only a Poet's Word" Joseph Bard considers the secret of the appeal of poetry to the senses; M. H. Spielmann treats of sixteenth and seventeenth century spelling, advancing the view that much of the apparent capriciousness of spelling during these two hundred years was deliberate, with a view to quaintness of effect and arising from a dislike of standardisation, while N. Hardy reveals Thomas Hood as a serious poet of no small merit besides the author of the lighter verses for which he is generally known. Altogether this is an excellent volume, full of material which will repay repeated reading.

The following scholars well known in the field of English studies died during the year. H. M. Chadwick, Bosworth and Elrington Professor of Anglo-Saxon in the University of Cambridge (January 2); G. G. Coulton, the medievalist (March 4); William Jaggard, the well-known writer on Shakespeare (April 27); James Agate, dramatic critic and author of a number of books on drama and the stage (June 5); F. E. Hutchinson, who was an authority on the poetry of the seventeenth century (December 21). They had all made valuable and enduring contributions to the study of English language and literature.

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Points of Modern English Syntax

II

Discussion of the sentences quoted in Vol. XXIX No. 5, October 1948.

1. Correspondents were practically unanimous that *was*, occurring as it does in a dependent statement, shows concord of tense with *thought*. The correctness of this view can easily be established: *was* would be impossible with *I think* (at least in the sense to be conveyed here). Cases like these show that the terms 'preterite' and 'past tense' should not be used indiscriminately. *Was*, of course, is always a preterite, but when it is used modally or as a preterite of concord, it is not a past tense.

Many correspondents raised the question, what is *thought* here? To solve this problem a wider context is necessary.

Do you know Arthur Jones? Oh yes, he is an old friend of mine. I have known him ever since I was a boy; we went to school together. I met him last night at a party at Mrs. Carter's. I had not seen him for ever so long. I thought he was an intimate friend of yours. Oh no, he is only an acquaintance: I know him to speak to, that is all. Sweet, *Elementarbuch*, No. 51, p. 123 f.

This would seem to prove that *thought* is just an ordinary narrative past tense, without any modal connotation. The meaning suggested is evidently: I thought so until just now, when you disabused me of the notion.

To *speak to* is best explained as an adverbial adjunct of restriction to *know him*. The restrictive meaning is made very clear by the tag: *that is all*. The fact that we could also say: 'I know him *only to speak to*' bears out this interpretation.

2. The groups *to live in* are formally and functionally different. The stressing of *a maid to live in* is [tə liv 'ɪn]. The whole group has the function of an attributive adjunct to *maid* (a 'resident' maid) and *in* is an adverb. In *a quiet place to live in* the stressing is [tə 'liv ɪn]. The verb stem qualifies *quiet* rather than *place* and has a weakly final meaning (not quiet for purposes of residing); *in* is a preposition. Another acceptable interpretation is that the relation between *maid* and *to live in* is that of a subject and a predicate, whereas in the other group *a quiet place* is the object of *to live in*.

3. Opinions were divided. Some correspondents held that *to read this* forms a group with *nobody* (something like 'nobody when reading this'), others thought rather that *imagine* is the leading member ('nobody would imagine, when reading this...') Both interpretations are possible. The sentence shows that it is not always practicable to decide whether a verb stem is a member of a noun or of a verb group.

4. This case proved a hard nut to crack. Some correspondents thought that the difference was merely one of style, made perhaps with a view to the rhythm of the sentence and variety of expression. Others suggested that the difference might be due to the fact that the mending of nets, the tarring of lobster pots, etc. are common, regular professional activities, but that the splintering of tomato stakes is rather an unusual one. A Czech-correspondent points out that in his native language a different verbal aspect is employed according as the activity is professional or amateur. The present writer must confess his inability to judge of this side of the matter, his knowledge of fishing and agriculture being of the slightest. But an English correspondent makes an illuminating remark: 'Perhaps the active voice focuses attention on the activity, where the passive voice directs it rather to the object of the activity'. I think the solution is to be looked for in that direction. In *nets to mount, lobster pots to tar, wood to chop and stack* the verb stems are thought of as predicative to an agent. The peasant, in other words, is represented as thinking of a future activity on his part, something like: 'I shall have to mend and mount my nets, to tar some lobster pots', etc. In *tomato stakes to be splintered*, on the other hand, the verbal idea is looked upon with reference to the tomato stakes, as something to which the tomato stakes will presently have to be subjected. The verb stem, briefly, predicates something with regard to the agent, the predicative participle with regard to the object of the prospective activity. If this view is correct, the use of the verb stem in sentences like the following is to be ascribed to the underlying thought indicated between

brackets: *There is no time to lose* (= we must lose no time); *remember there is a wall to climb* (= you will have to climb a wall); *it is not a place to visit by night* (= which one should visit by night); *that is something to know* (= which one should know); *my hair does not want much brushing*; *there is not much of it to brush* (= that I can brush). When, on the other hand, there is no thought of an agent, but only of the idea affected or effected by the activity, *vulgo* the object of the verb, we find the predicative participle: *there is no time to be lost* (= no time must be lost); *there is some work to be done* (= that must be done); *the book was not to be found* (= could not be found); *the fugitives were nowhere to be seen* (= could not be seen anywhere), etc.

The question may be raised, why should the author of the passage under discussion have chosen the verb stem in the first three cases, the predicative participle for the fourth? The answer can only be another question: why should she not? Within the limits imposed by the syntactic possibilities of a language, the speaker is a free agent: grammar cannot compel him to think this way or that. The sentence is instructive in that it shows the impossibility of prescriptive rules in grammar.

5. The change of *bringing* into *to bring* would not be impossible, in so far that the result would not be incorrect English. But it would affect the meaning of the sentence. The use of the verbal *ing* suggests that the speaker, an old lady, is thinking of being regularly, or at least more than once visited by her children and grandchildren and deprecating this possibility. Here, as so often, the verbal *ing* imparts an iterative shade of meaning to the sentence. As an English correspondent puts it: '*bringing* suggests something that may be habitual, where the infinitive denotes rather one specific occasion or one particular situation. Cf. *I do not like writing to the papers* (i.e. in general) and *I do not like to write to the papers* (on a specific matter or occasion)'. Another correspondent remarked that '*bringing*' to his mind suggested a certain amount of annoyance. He may be right. The use of the progressive sometimes has the same effect (*Father is always grumbling; who has been tampering with this lock?*)

6. Because *to mind* has different meanings in these sentences. In the first it means 'to object to'; this takes a noun object (*do you mind strong tea?*) or, in negative and interrogative sentences, a verbal *ing*. In the second quotation it means 'to be careful, to guard against'. This naturally takes a verb stem with *to*, because result is meant to be expressed.

7. Great diversity of opinion prevailed in respect to these sentences. A most original stand was taken by an English correspondent, who denied that *am* and *come* refer to future time at all. He writes:

"The group *fifty-one next year* is to be regarded as expressing a single notion indicative of the speaker's present age, i.e. of such an age as will make me fifty-one next year.

In the second sentence *come* is used to denote the arrangement as it stands at present, as is quite obvious if the sentence is taken in the wider context of the play in which

it occurs. Philip's present position and prospects are under discussion. Had the speaker said *You will come into your money when you are twenty-five*, he would have been looking ahead and trying to assess the position then (i.e. in three years' time), but in the sentence as printed he is concerned with what is now".

This interpretation certainly deserves careful consideration. The question to which it gives rise, if correct, is this: under what circumstances can a future activity, state, or occurrence be thus looked upon from the point of view of the present? Why, in other words, can we say: *Your subscription expires on Jan. 1st, school recommences in September next, Parliament does not meet until October, he starts for the Continent to-morrow, we sail to-night, the train leaves in twenty minutes* and the rest of the stock examples patient grammarians have collected. And why can we not say: **I write you a letter to-morrow, *the servant gives your room a turn this afternoon, *I wait till he comes, *I light a cigar when the ladies have left?*

A study of the above and similar examples would seem to warrant the conclusion that the future-present (if we may continue to call it so) is only used when no distinct separation is thought of between the future time and the present. Thus in our sentences *am* and *come* are used because the future eventualities are regarded as naturally and normally resulting from the mere lapse of time, the possibility of any untoward circumstances preventing the realization of the future contingency, or of any intervening activity on the part of some human being, fate, etc. is not thought of. In the words of Poutsma (*Grammar of Late Modern English*, ch. L, 82, p. 251), echoed by Palmer (*Grammar of Spoken English*, 288 e): '...the future action is considered as part of a programme or plan already fixed' This is especially clear in the second sentence, where the provisions of the mother's will are thought of, but the first sentence will also bear this interpretation. If the future time is thought of as in any way separated or marked off from the present time, the group future is used. Thus, if the attainment of the age of fifty-one were represented as dependent on some contingency, the use of the present tense would be impossible. The interpolation of *God willing, if my health keeps*, or some such expression, would necessitate the use of *shall be*.

It should also be observed that in sentences with *to be* stating the age a person will attain at a certain date, the birthday referred to is invariably the next. Thus we find: *This day fortnight, when I'm of age, I'll prove my confidence; I am nineteen in another month; she is eighteen in January; I am 55 next week* (Poutsma, l.c. 85, p. 252); but hardly **I am twenty in five years' time*.

(To be continued)

Books Received

Laryngeal before Sonant. By L. L. HAMMERICH. (Det Kgl. Danske Videnskabernes Selskab, Hist.-Fil. Meddelelser, Bind XXXI, Nr. 3.) 90 pp. København, i Kommission hos Ejnar Munksgaard. 1948. Kr. 12.00.

Functional Change in Early English. By D. W. LEE. ix + 128 pp. George Banta Publishing Company, Menasha, Wisconsin. 1948. \$ 2.50.

Columbia University diss.

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Phonetics. A Critical Analysis of Phonetic Theory and a Technic for the Practical Description of Sounds. By K. L. PIKE. (University of Michigan Publications, Language and Literature, Vol. XXI.) ix + 182 pp. Ann Arbor: University of Michigan Press. 1943. \$ 2.50.

The French Bandello. A Selection. The Original Text of Four of Belleforest's *Histoires Tragiques* translated by Geoffrey Fenton and William Painter Anno 1567. Edited with an introduction by FRANK S. HOOK. (The University of Missouri Studies, Vol. XXII, No. 1.) 185 pp. University of Missouri, Columbia 1948. \$ 2.50.

Edmund Spenser and the Faerie Queene. By LEICESTER BRADNER. xi + 190 pp. The University of Chicago Press. 1948. \$ 2.75.

Die Anschauungen über Wissenschaft und Religion im Werke Fulke Grevilles. Von H. W. URZ. (Schweizer Anglistische Arbeiten, 19. Band.) xi + 119 pp. Bern: A. Francke AG. 1948. Sw. Fr. 9.60.

English Literature in the Earlier Seventeenth Century, 1600—1660. By DOUGLAS BUSH. (Oxford History of English Literature, ed. by F. P. WILSON and BONAMY DOBRÉE. Vol. v.) vii + 621 pp. Oxford: Clarendon Press. First publ. 1945; repr. 1948. 21s.

Shakesperian Tragedy. By H. B. CHARLTON. ix + 246 pp. Cambridge University Press. 1948. 12s. 6d. net.

A Notebook on William Shakespeare. By EDITH SITWELL. xii + 233 pp. London: Macmillan & Co. 1948. 15s. net.

On Hamlet. By SALVADOR DE MADARIAGA. xii + 130 pp. London: Hollis & Carter. 1948. 10s. 6d.

This Great Stage. Image and Structure in *King Lear*. By R. B. HEILMAN. xi + 339 pp. Louisiana State University Press. 1948. \$ 3.50.

The Crown of Life. Essays in Interpretation of Shakespeare's Final Plays. By G. WILSON KNIGHT. 336 pp. London: Methuen. 18s.

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Essays in the History of Ideas. By A. O. LOVEJOY. xvii + 359 pp. Published for the History of Ideas Club of the Johns Hopkins University. Baltimore: The Johns Hopkins Press. 1948. \$ 5.00.

Philosophic Words. A Study of Style and Meaning in the *Rambler* and *Dictionary* of Samuel Johnson. By W. K. WIMSATT, JR. xiv + 167 pp. New Haven: Yale University Press. 1948. \$ 3.75.